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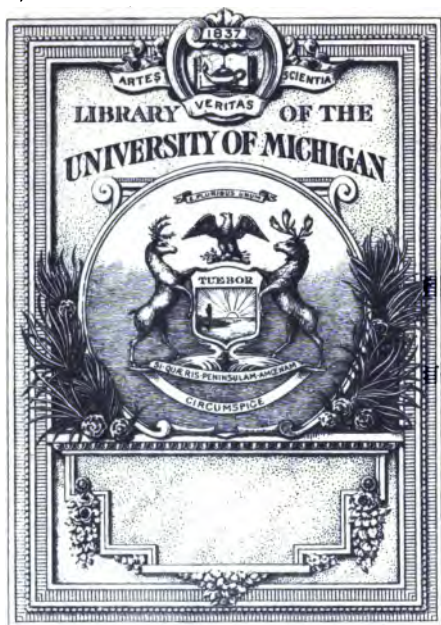
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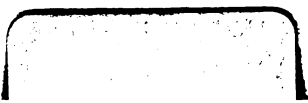
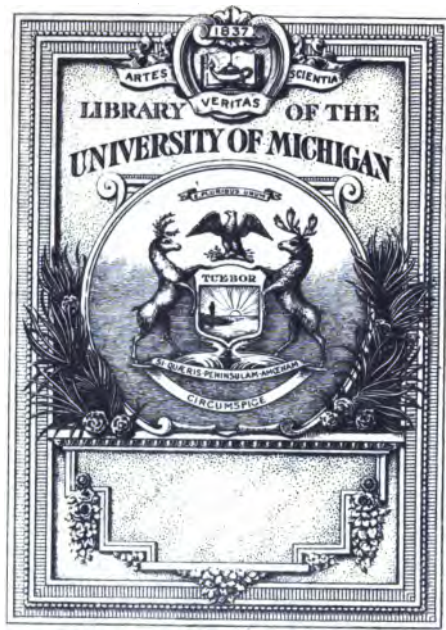
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ENGLISH  
SYNONYMS

DISCRIMINATED.

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Wm. G. Hubbard  
Detroit, 1836









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ENGLISH  
SYNONYMS

DISCRIMINATED.

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See my 1000000

*Henry G. Hubbard*  
**ENGLISH SYNONYMS**

**DISCRIMINATED**

by *William* **TAYLOR, JUN.** of *Norwich.*

---

Nur selten wird ein Wort, oder eine Bedeutung, in allen den einzelnen Fällen gebraucht, in welchen sie doch gebraucht werden könnten: alle diese unmerklich kleinen Schattierungen in den Bedeutungen durch Wortauszudrücken, ist unmöglich; und alle die Fälle anzuführen, in welchen ein Wort gebraucht werden kann, ist es nicht weniger, wenn man auch die unabsehbliche Weitläufigkeit, die solches würde verursacht haben, nicht mit in Rechnung bringen wollte.

**ADELUNG.**

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## INTRODUCTION.

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THE word *synonym* is compounded of the greek preposition *συν* *cum*, and *ονομα* *nomen*: it means therefore a *fellow-name*. Those terms are called *synonymous*, which describe the same things by other names: to *synonymize* is to express one thought in different phrases: *synonymy* is the use, a *synonymist* the user of synonyms, and *synonymicon* describes a dictionary of them.

Some languages, like the greek and german, are self-derived. When they have occasion to designate fresh objects, they do it by joining, in a new and definitive manner, terms already in use. They have been taught, for instance, to name the elements of modern chemistry by internal resources: *oxygen*, *saw-erstoff*. In such languages no two words

11-28-23

are equipollent; no distinct expressions have quite the same significance.

Other languages, like the english, have been formed by the confluence of several tongues. A gothic dialect, the calédomian probably, forms the basis of our speech; and the french, which with the Italian and spanish may be considered as a latin dialect, has mixed with it so abundantly, that it depends on a writer's choice, whether the northern or southern diction shall predominate. In such languages many words are wholly equivalent.

Our tongue abounds especially with duplicates, one of which is borrowed from some gothic, and the other from some roman, dialect. *Freedom, happiness*, are saxon; *liberty, felicity*, are latin, terms, which are not merely similar, but identical, in meaning: so are the adjectives *friendly, amical*; and the verbs *to lessen, to diminish*. In commercial nations, in sea-port towns, in hybrid families, it often happens, that the names given to the same things in different countries both become current. Wherein lies the difference between a *gotech* and a *pitcher*, but that the one is a

hollandish and the other a french term for a water-crock : or between a *sharoot* and a *segar*, but that the first is an east-indian and the second a west-indian name for a rolled tobacco leaf. Such double terms are always at first commutable, and may continue so for generations : but when new objects are discovered, or new shades of idea which such words are fitted to depict, it at length happens that a separation of meanings is made between them. Thus *to blanch* and *to whiten* are insensibly acquiring a distinct purport ; *to blanch* being now only applied where some stain, or colouring matter is withdrawn which concealed the natural whiteness. Thus again *whole* and *entire* ; *worth* and *merit* ; *understanding* and *intellect* ; are tending to a discriminable meaning. A language begins with being too poor. In rude ages the same word performs many services. Thus in Hebrew *ruakh* spirit, stands for *breath*, for *temper*, for *soul*, and for *ghost*. During periods of intercourse, whether occasioned by conquest or by commerce, many foreign expressions are imported, which enrich but encumber the national vocabulary. At this stage of growth a language may become too wealthy. After a further



advance of circulation, of record, of selection, and of refinement, a distinct office comes to be assigned to every individual term. The english language has not yet completed this last spire of the progress. Our double nomenclature is still too numerous; it frequently tempts our writers into idle pleonasm, and favours a useless tautology. Once in a while an echo may amuse, but it is usually an unwelcome companion.

Cicero, the greatest artist in composition, willingly employed himself in the discrimination of synonyms. He thus analyzes the substantives *labor* and *dolor*.

“Interest aliquid inter *laborem* et *dolorem*; sunt finitima omnino, sed tamen differt aliquid: *labor* est functio quædam vel animi vel corporis gravioris operis vel muneris; *dolor* autem motus asper in corpore. . . . Aliud, inquam, est *dolere*, aliud *laborare*. Cum varices secabantur Cneio Mario, *dolebat*; cum æstu magno ducebat agmen, *laborabat*.”

He thus contrasts the verbs *amare* and *diligere*.

“Quis erat qui putaret ad eum amorem quem erga te habebam posse aliquid accedere? Tantum accessit, ut mihi nunc denique *amare*

videar, antea *dilexisse*. Again: Quid ego tibi commendem eum quem tu ipse diligis? Sed tamen ut scires eum non a me *diligi* solum, verum etiam *amari*, ob eam rem tibi hoc scribo."

Quintilian, who lectured on rhetoric at Rome, with an applause which his printed Institutes rather account for than justify, has occasionally digressed to examine synonyms. In the sixth book, for instance:

"Pluribus autem nominibus in eâdem re vulgo utimur; quæ tamen si diducas, suam propriam quandam vim ostendent. Nam et urbanitas dicitur: quâ quidem significari video sermonem præ se ferentem in verbis et sono et usu, propriam quandam gustum urbis, et sumptam ex conversatione doctorum tacitam eruditionem, et denique cui contraria sit rusticitas. Venustum esse, quod cum gratiâ quâdam et venere dicatur, apparet. Salsum in consuetudine pro ridiculo tantum accipimus; naturâ non utique hoc est; quamquam et ridicula oporteat esse falsa. Nam et Cicero, omne quod salsum sit ait esse Atticorum, quia sunt maxime ad risum compositi: et Catullus cum dicit.

"Nulla in tam magno est corpore mica salis;  
 Hoc dicit, nihil in corpore ejus esse ridiculum:  
 Salsum igitur erit, quod non erat insulsum;  
 velut quoddam simplex orationis condimen-  
 tum, quod sentitur latente iudicio velut palato,  
 excitatque et a tœdio defendit orationem. Sane  
 tamen, ut ille in cibis paullo liberalius asper-  
 sus, si tamen non sit immodicus, affert aliquid  
 propriæ voluptati; ita hi quoque in dicendo  
 habent quiddam, quod nobis faciat audiendi  
 sitim. Facetum quoque non tantum circa  
 ridicula, opinor consistere: neque enim di-  
 ceret Horatius facetum carminis genus na-  
 turæ concessum esse Virgilio. Decoris hanc  
 magis et excultæ cujusdam elegantiae appella-  
 tionem puto. Ideoque in epistolis Cicero  
 hæc Bruti refert verba 'Næ illi sunt pedes  
 faceti, ac deliciis ingredienti molles.' Quod  
 convenit cum illo Horatiano.

"Molle atque facetum Virgilio.  
 Jocum vero accipimus, quod est contrarium se-  
 rio. Nam et fingere et terrere, et promittere in-  
 terim locus est. Dicacitas sine dubio a dicendo,  
 quod est omni generi commune, ducta est:  
 proprie tamen significat sermonem cum risu  
 aliquo incessentem. Ideo Demosthenem ur-  
 banum fuisse dicunt, dicacem negant."

Nouius Marcellus of Tibur, by his work *De Proprietate Sermonum*, attained eminence as a grammarian about the close of the fourth century. Many latin synonyms are examined in his fifth section, and instructively distinguished.

The earliest book, however, which was expressly devoted to the discrimination of synonyms, is a greek work of Ammonius, the son of Hermias, who flourished in the sixth century. The original edition of this treatise is appended to a greek dictionary, printed at Venice in 1497; but it was edited with the works of other grammarians at Leyden by Valcknaer in 1739; and published apart at Erlangen in 1787 by a namesake of the author, under the title *Αμμόνιος περί ομολογούντων και διαφερόντων λέξεων*.

Under the reign of Harold, and about the year 1040, flourished John Garland, an Englishman, whose manuscript treatise entitled *Synonyma et Equivoca* was long much in request, and was printed at Cologne in 1490. Among the *Auctores Linguae Latinae*, collected and edited by Dionysius Gothofredus, there is a chapter on synonymy picked from

"ταρχαν μετρωσθη ταυτων παλαι μνησθ"

ancient grammarians. Several moderns, Popma, Richter, Braun, have compiled in this department of latin glossology, additional materials: of the continental writers, Dumesnil is the most celebrated, of our native writers, Hill.

The earliest regular treatise of the moderns, exclusively consecrated to the comparison of vernacular synonyms, seems to have been that of the abbé Girard; the publication of which obtained for him a seat amid the academicians of France: its first edition is dated in 1718, the enlarged edition in 1747. His work is generally known, and is certainly executed with elegance. The refinements of usage he detects with sagacity, and records with perspicuity; if he sometimes errs in the valuation of a word, he seldom fails in communicating exactly his estimate; but he omits to analyse the causes of his results, and never seeks in historic etymology for the reasons which necessarily attach to the several synonyms different sets of accessory ideas. This work was republished in 1770, and in 1776, with additional articles by Beauzée; and with other supplementary matter derived from the Encyclopedy.

A distinct treatise on french synonyms by the more careful and more learned Roubaud appeared in 1785 at Paris, and again in 1787 at Berlin. Girard had relied too much on metropolitan and social usage; half his distinctions are since gone out of fashion. Roubaud relied preferably on latin usage: though assailed at first as pedantic, he is now obeyed by every writer, and is even become the canon of fashionable conversation; so versatile is custom, so immutable is etymology. The more lively, satisfactory, and enduring articles of these several french synonymists have been collected by M. de Levizac at London in 1807, and republished with neat abbreviation.

At Bologna in 1732 appeared *Sinonimi ed aggiunti Italiani raccolti da Carlo Costanzo Rabbi*, of which a second augmented edition was given at Venice in 1764 by Alessandro Maria Bandiera. As records of practice these volumes have a value, which they do not assert as authorities for conduct. Imprecision however is not often chargable on the authors of southern Europe. A Frenchman or an Italian has only to learn latin in order to know thoroughly his whole narrow range of

words. But an english writer, in order, some-  
 pletely to understand, *his* vocabulary, must  
 study so many languages, that he less fre-  
 quently accomplishes the task.

Dr. Trusler published at London in 1766 a  
 partial abstract of Girard's work. Those  
 words which were common to the french and  
 english languages, and which retained in both  
 the same relative value, were numerous enough  
 to supply a large stock of translated articles;  
 these were interspersed with original defini-  
 tions of some contiguous terms peculiar to  
 ourselves. His neat and useful, though not  
 wholly trustworthy, book, attained a second  
 edition in 1783. It will not be superseded  
 by the subsequent but inferior attempt of  
 Mrs. Piozzi. Blair has deposited in his *Rhe-*  
*toric*, (lecture X); and Dawson, in his *Philo-*  
*logia anglica*, some further contributions to an  
 english synonymicon. The Germans have not neglected this  
 branch of grammatical literature, and have  
 furnished perhaps the completest european  
 treatises on the subject. In 1783, was Bristol  
 Stibsch's *Essay toward defining German*  
*Words of alike meaning*. Without Girard's

deft choice of examples, which makes instruction both amuse and tell, the german synonymist has produced a work of sounder information. It may be scholastic, diffuse and too metaphysical; but it frequently explains the reason of the collected facts. So much of meaning as inheres in the radical and primary signification of a word is necessarily immortal; but that which has accrued from casual application may die out and disappear.

Eberhard, another german glossologist, published at Halle, in 1802 and the following years, a still more comprehensive Synonymicon of his language. The previous labors of Stosch he has employed and condensed; the masterly dictionary of Adelung he has consulted for corrective and additional matter; and by the composition of new articles he has extended to more than eight volumes his instructive work. Yet even Eberhard leans too much on usage, which is transient, too little on etymology which is immutable; he oftener supplies the *what* than the *why* of practice, and sharpens instead of unfolding reason. He does not create a clearer



writer than Stosch ; his matter is ampler, not purer ; his instances are more lively, not always more convincing ; he excels Stosch in taste of redaction, and comprehension of terms.

“ The greatest beauty of writing, says Eberhard, is precision of expression. It is essentially connected with correctness of thinking ; for who can transfer his thoughts with entire exactness of contour and significancy of accessory ideas, who does not form them definitely, and who cannot find up among the whole mass of kindred terms the *only* word which represents the very shade and shape of the idea in his mind ?

“ The beauty of precision derives from many sources ; but principally from a gratification of the reason, which lies at the bottom of most pleasures of the mind. This feeling is produced by that just harmony between thought and expression, the result of a rational choice, which leaves nothing to blind chance, but is decided even in the least things by the best motives.

“ To this sympathy with an author’s judicious and perpetual exertion of his intellect

may be added the exercise of personal penetration, as another source of our delight in precision of style. Whatever renders remarkable to us a hitherto unobserved difference between terms, bestows new powers of definition, and gives to the mind a lesson, as it were, in the art of drawing. Lessing, who in the fullness, grace, and vividness of his imagery is excelled by other stylists, surpasses them all in precision; this it is which gives to his most fugitive essays and unmethodized productions, nay, to every private letter, a charm, which others vainly emulate.

“The study of synonymy is adapted to teach more than precision of style. By a necessary consequence it bestows accuracy of thinking; it exercises the comparison, while it sharpens the critical skill; and it tends to diminish and to settle those verbal disputes, which in theology, morality, science, and indeed in all the branches of philosophy, have so often divided men into parties for want of their understanding each other.”

Our english books of synonymy would perhaps admit of some amendment by an approximation to foreign models. I have thought fit

at least to make the experiment, and to write  
 anew several definitions of the terms, which  
 are most commonly examined and compared  
 in the circulating catalogues of synonyms.  
 This task has proved an agreeable relaxation  
 to me during the intervals of severer but less  
 popular studies.

Many of the ensuing pages travel over the  
 ground of Dr. Trimal: whenever oppositi-  
 mates agree, I have preferred to avail myself  
 of his instances: whenever they disagree, I  
 have thought some note of precaution  
 against my own decision due to his esta-  
 blished authority.

In the Athenæum and in the Monthly Ma-  
 gazine, several of the following articles were  
 successively inserted during the progress of  
 composition. They are here assembled after  
 some revision and some abridgement. It is  
 hoped they may be found useful not to young  
 persons only, but to all those who aspire to  
 write the English language with precision. If  
 invited by the public patronage, I shall occa-  
 sionally continue this task of definition,  
 and may probably accumulate, during the  
 ensuing year, materials for another such vo-

lame. By the criticism of reviewers I shall be helped to detect and to shun the faults of a first essay.

Keeping in view the remark of Mr. Gilbert Wakefield, that a good word can have but two senses, (a) proper and (a) metaphorical, and that he who understands the proper sense of a word can never be at a loss how to employ it in metaphor, I have habitually endeavoured, by etymologic investigation, to ascertain of every analyzed word the primary sense. Sometimes it is difficult to detect, in the very root, the seminal meaning of terms, and to trace that specific and inherent tendency which guides their subsequent ramification. Every word indeed must at first have represented a sensible idea; but often, in the elemental phrases of language, metaphor begins so early, as to elude analysis and decomposition.

Researches into the derivation of words have usually been noted at length when liable to controversy, and concisely when the point is established. This etymologic method may occasionally appear too formal, and be felt as tedious; it will be found however to confer on the stylist a great command over the words.

analyzed. Understanding them exactly, he can henceforth employ them with confidence in combinations hitherto untried.

Nor can it be wholly insignificant to the diffusion and preservation of our language, to have recorded its peculiar use of many terms common to the European nations: the foreigner will thereby more easily discern what insulates our practice, and the critic what characterizes our age.

## ENGLISH SYNONYMS, &c.

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### *Synonymous. Homonymous.*

WORDS allied in signification are called synonymous, words allied in name only are called homonymous: synonym (from *συν* and *ονομα*) meaning a fellow-name, and homonym (from *ὁμος* and *ονομα*) meaning a same name. In latin, the words *taurus*, bull, and *bos*, ox, are synonyms; but the words *Taurus*, a mountain so called, and *taurus*, a bull, are homonyms. In english the words *lead-pigs* and *plumbeous ingots* are synonymous; but *lead-pigs* and *lead pigs* (in the sense 'guide swine') are homonymous. Synonyms busy the ingenuity of the grammarian; homonyms, of the punster.

### *To whiten. To blanch.*

To whiten is to superinduce a white color. To blanch is to withdraw some colouring matter, or stain, which concealed the natural whiteness. To whiten a house. A whitened sepulchre. To blanch wax. To blanch almonds. The whitenings of flattery will not conceal his vices from posterity. My cheek is blanched with fear. *Shakspeare.*

*To wish for. To have a mind for. To long for. To hanker after.*

The desire of something unpossess is an idea common to these verbs. *To wish for* is a mere sentiment of the soul, unaccompanied with exertion. *To have a mind for* implies additionally the intention to pursue. *To long for* includes animal desire, of the stomach, or other intestines. *To hanker after* (to *hanker* is the frequentative of *to hang*) marks a repeated expression of intreative pantomime,

He wishes to be married, who in the abstract prefers the married to the single state. He has a mind to be married, whose dodging gallantry indicates that intention. He longs to be married, who having concluded the contract hastens the realization of it. He hankers after matrimony, who, notwithstanding repulse, renews his application.

Lazy people often sit down and content themselves with wishing for those things they would presently obtain, if diligent and assiduous.

*Truster.*

Princes have sometimes a mind to gratify their ambition at the expence of their future welfare.

*Truster.*

Women with child frequently long for things they see.

*Truster.*

Some children will hanker a long time after their nurses, and it is with the greatest difficulty they can be brought to forget them.

*Truster.*

*Tray. Waiter. Voider.*

A tray (*tragen* to carry) is a portable shelf: a waiter is a tray used to offer meats or drinks upon, to wait on company with: a voider is a tray used to empty (*vider* to empty) the table, or the side-board. Hence,

the tray is of all sizes, the waiter small, and the voider large.

*Doubt. Uncertainty. Suspense.*

Doubt has not studied, uncertainty has not judged, suspense has not determined. Doubt regards our knowledge, uncertainty our inference, suspense our volition. Doubt is the hesitation of ignorance, uncertainty of irresolution, and suspense of indecision. Doubt is open to enquiry, uncertainty to conviction, and suspense to action.

*Story. Tale. Romance. Novel.*

A story (*istoria*) professes to be true; a tale professes to have the amusement of the hearer for its object; both describe short narrations within the compass of conversational convenience. A romance narrates adventures of the age of chivalry, such incidents as occupied the writers in the *provençal*, or provincial-roman, (*romanzo romish*) language of the middle age; a novel narrates adventures of our own times, incidents which have *novelty* for their characteristic; both describe extensive narrations, which are prepared for the reader rather than the hearer. Stories are not to be marvellous; tales are not to be insipid; romances are not to be vulgar; and novels are not to be old-fashioned.

*Endeavour. Effort.*

Endeavour is labor directed to some specific end; effort is a laborious endeavour.

When we would accomplish a design, we use our endeavours; if we meet with any considerable and unexpected obstacles in the way, we apply our utmost efforts.

*Trusler.*



*To dissert. To discuss.*

To dissert is to expatiate, to engraft (*dis* and *serere*) consequential matter on the original question. To discuss is to examine throughout, to shake to the bottom (*dis* and *cutere*) the topic of controversy. Authors dissert, and critics discuss.

*Disagreement. Dissention. Division. Discord.*

Variation of opinion is usually progressive in this order. Disagreement is the cessation of acquiescence, dissention a contrariety of sentiment, division a separation of conduct, and discord an alienation of affection. We may disagree before we proclaim our dissent, dissent without dividing, and divide without discord.

*Sumptuous. Sumptuary.*

That which causes expense is sumptuous; that which relates to expense is sumptuary. A sumptuous feast, a sumptuous campaign. Sumptuary ledgers, sumptuary laws.

*To confute. To refute.*

To pour cold water upon hot freely, so as to make a tepid mixture, is *confutare*; to pour cold water upon hot cautiously, so as to prevent the dissipation, but not the boiling, is *refutare*: *futare* being the frequentative of *fundere* to pour. To confute, then, is to pour together, and to refute is to pour against; but in our language these words in their proper sense do not occur. In metaphor, to confute is to neutralize argumentation by the reply opposed; and to refute is to thwart continually without allaying the character of the original propositions.

For either party he'd dispute,  
Confute, change hands, and still confute. *Butler*,  
It was impossible to refute such multitudes. *Addison*.

*Fight. Combat. Engagement. Battle.*

Fight is applicable alike to the combat of two, to the engagement of several men, or to the battle of multitudes. A fight may be accidental; a combat, an engagement, is pre-arranged. A battle is usually preceded by the engagement of subordinate wings of the army. Fight and engagement do not necessarily imply the use of weapons; combat and battle do. Engagement is applied to naval conflict, battle only to territorial.

Fight is supposed by Adelung to derive from some word signifying *fight*. Engagement comes from *gage* a pledge. Combat is from *con* together and *battre* to strike or beat with a weapon; and of *battle* battle is the frequentative.

*Dumb. Silent. Mute.*

He is dumb, who cannot speak; he is silent, who does not speak; he is mute, whose silence is compulsory. Mute is a participle which means *rendered dumb*, from whatever cause. Eastern slaves, whose tongues have been cut away that they may be safe confidants, are called mutes. Those only are called dumb, who are so from birth. The poet should personify observation as silent; secrecy as mute; ignorance as dumb.

*Benediction. Beatitude. Blessing. Bliss.*

Benediction bears that relation to beatitude which benevolence bears to beneficence: the one is the wish, the other the realization. The benediction of the priest. The beatitude of heaven.

Blessing and bliss are saxon words, answering nearly to the latin words benediction and beatitude. The blessing of the priest. The bliss of heaven.

Yet there is this difference between benediction and blessing; that whereas benediction is only used

of good wishes (being derived from *bene dicere*; to say good) blessing is used of good things. The blessings of a plentiful harvest. The blessing of sunshine.

And whereas beatitude is only used of those who have been rendered happy (being derived from the participle *beatus*, made happy) bliss is used of those who make themselves so. The bliss of intoxication. The bliss of love.

If the latin word had taken, which Cicero coined and could not naturalize, *beatitas*, we should probably have imported it, and have had two more synonyms, *beatity* and *blissfulness*, to include in this list. These two words would have been identical in meaning.

*Choaked. Throttled. Strangled. Stifled. Smothered. Suffocated.*

These are six words, describing stoppage of breath. He is choaked, whose respiration is interrupted from without; whose wind-pipe is irritated or closed by food swallowed aimless, or by such internal affection as provokes an effort at coughing. He is throttled, whose respiration is checked in the *throat*, whether from without or within. He is strangled, whose respiration is interrupted from without by squeezing the neck, whose wind-pipe is compressed by a noose, or a boystring. He is stifled, whose respiration is stopped by repeated efforts. He is smothered, whose respiration is interrupted at the *orifice* by covering the mouth and nostrils. He is suffocated, whose respiration is obstructed in the *lungs* by the introduction of irrespirable or azotic airs.

Clouds of dust did choke.

Contending troops. Waller.

The throttling quiney 'tis my star appoints. Dryden.

Staring and ghastly like a strangled man. Shakspeare.

The air we draw out left the more room for the  
ling steam of the coals. Boyle.

Children have been smothered in bed by the carelessness of nurses. *Trusler.*

Miners are often suffocated by damps.

*Accoacan* (whence *to choak*) is to swell out the cheek, to cough.

*Throttle*, more properly *throttlet*, is the throat instrument, the larynx, or uvula; from this substantive derives the verb, which has corruptly assumed a frequentative form, *le* for *el*. At the upper extreme it hath no larynx, or throttlet, to qualify the sound.

*Brown's Vulgar Errors.*

*Strangle* is the frequentative of *stringere*, to compress, to grasp.

*Stifle* is the frequentative of *to stop*; the French *etouffer* and *etouper*, whence our *stifle* and *stop* are both derived from *etoupe* or *estoupe* (Latin *stupa*) a bunch of moss or tow, with which the chinks of vessels are caulked or stopped.

*Smut*, whence *to smother*, is the silt of a chimney. Smutty herrings, smutty hams, are such as have been smoke-dried. The inside is so smutted with dust and smoke, that neither the marble, silver, nor brass works show themselves. *Addison.*

To smother is to cover, as with soot and ashes; hence an idea of concealment adheres to the word. Smother the embers that they may not burn out before our return. He must smother that scandalous anecdote, as he can.

To suffocate is to put *under fire* (*sub foco*) and thence to destroy as fire-damps destroy.

#### *Flesh. Meat. Victuals.*

Flesh is the natural composition of an animal; meat is any kind of food, although commonly used of flesh-meat, or butcher's meat; victual is a ratio of provision, meat served in portions. The flesh of a woodcock is an exquisitely delicate meat.

Grain is the meat of birds. Fish and vegetables, according to the Catholics, are the proper meats during Lent. He was not able to keep that place three days for lack of victuals. You had musty victuals, and he help to eat them.

*Flesh* is a word common to all the gothic dialects. Wachter thinks it etymologically connected with *leik* body; in which case *animal origin* is the essential idea. Ihre thinks it etymologically connected with *flek*, bacon: in which case *cutting up* is the essential idea. *Flich* and *flesh* may have been one word; yet it is less harsh to suppose it connected with the verb *to flush*, and to place in *redness* the essential idea.

Meat signifies *nourishment*: in the following passage milk is called a meat.

Le linge, orné de fleurs fut couvert pour tous mets,  
D'un peu de lait, de fruits, et des dons de Ceres.

*Lafontaine.*

*Victual* is from the French *victuaille*, which is from the Italian *victuaglia*, and this from the Latin *vectigal*, which is apparently derived from *vescor*, to feed, and meant, first a requisition of provisions, then a requisition of money, then tribute.

#### *Austerity. Severity. Rigour.*

"Austerity (says Blair) relates to the manner of living; severity, of thinking; rigour, of punishing. To austerity is opposed effeminacy: to severity, relaxation; to rigor, clemency. A hermit is austere in his life; a casuist, severe in his decision; a judge, rigorous in his sentence."

In this attempt at discrimination there is little exactness. Austerity is applied not only to habit, but to doctrine, and to infliction. Solitary confinement is a severe form of life, and a severe punishment. Rigid observances, rigid opinions, are oftener spoken of than rigid sentences.

A hermit is austere who lives harshly; is severe, who lives solitarily; is rigid, who lives unswervingly. A casuist is austere who commands mortification; severe, who forbids conviviality; rigid, whose exactions are unqualified. A judge is austere, who punishes slight transgressions; severe, who punishes to the utmost; rigid, who punishes without respect of persons and circumstances.

Why this? Austerity is an idea of the palate; it means crabbedness. *Vinum austerius*. The metaphorical use of the word keeps this in view. Those modes of life which are painful to the moral taste, are called austere. To shun luxury, to incur mortification, to fly from cheerful social enjoyments, is to live austere. Those doctrines which are painful to the moral taste, are called austere. To reprobate fornication, to command flagellation, to stimulate perpetually the ruminations of remorse, is to preach austere. To lay information for sabbath-breaking, for swearing, for gambling, is to execute the laws austere. Austerity is opposed to suavity.

Severity is not easily traced back to the sensible idea in which the word originates. *Se* and *reteror*, to bend down apart, are perhaps the component ideas. *The lying prostrate apart* is not only characteristic of the praying anchoret, and of public penance, but of cruel infliction; and to all these cases severity is accordingly applied. *Severa virginitas*.

Sanctitude severe and pure.

*Milton.*

What made the church of Alexandria be so severe with Origen?

*Stillingfleet.*

The soldier was severely flogged.

If this be the true theory of the signification of

severe\*, it ought not to be followed by the preposition *with*, as in *Stillingfleet*, but rather by the preposition *against*, which is consistent with the metaphor implied. To severity is opposed remissness.

Rigor is stiffness: rigid means frozen, stiff with cold: *aqua in grandines rigescunt*, rain hardens into hail. Thawless unmelting obstinacy is the metaphor implied in rigor. *Ferri rigor*. To rigor is opposed pliancy.

Religious competition renders sects austere, priests severe, and establishments rigid.

#### *Gentle. Tame.*

Gentle animals are the naturally docile; tame animals are made so by the art of man. The dog, the sheep, are gentle animals; the wolf, the bear, are sometimes tame.

Gentle means well-born, as in gentleman; tame is etymologically connected with *zaum*, bridle, and with *team*, yoke, or harness; it means broken-in to carry, or draw.

#### *Haughtiness. Disdain.*

Haughty is rightly deduced by Dr. Johnson from the french *hautain*, and ought therefore to have been spelt without the *gh*—hauty. *Hautain* is a derivative of *haut* high, and describes that disposition of mind which stimulates an erect and lofty deportment.

From the latin *dignari*, to worship, and the privative syllable *dis*, derives the french verb *dedaigner*, or the italian substantive *sdegno*, from one of which

\* The word is employed by Dryden, as if it derived from *savire* to rage.

Hydra stands within,  
Whose jaws with iron teeth severely grin.  
We also say 'severe weather.'

comes our *disdain*, which signifies, to withdraw worship, to desist from reverence.

Haughtiness is founded on the high opinion we entertain of ourselves; *disdain* on the low opinion we have of others. *Blair.*

### *Weariness. Fatigue. Lassitude.*

Tiredness is an idea common to all these words; the tired horse whose skin is chafed bare, whose hoofs are road-worn, suffers weariness; the tired horse, whose hind has been lashed, whose side has been gored by the spur, suffers fatigue; the tired horse, who while intoxicated with corn and with the passions of the chase, performed prodigies, but who is coy for want of stimulants, suffers lassitude. Wear, tear, and whetting cause weariness, fatigue and lassitude.

Weariness is derived from *wear*, and means the state of being worn away; it is not applied now to inanimate objects, but Spenser writes, and properly,

‘His weary waggon to the western vale;’  
nor is there any grammatical impediment to our calling thread-bare clothes weary.

To *fatigue* is to pierce with a goad. *Fastigium* meant, 1. the point or needle of a goad or pike, and is the root both of *fatisco* and *fatigo*; 2. a spire, needle, or pyramidal temple, usual on great houses; 3. the blade, or ridge of any house. *Jaculo certos cursuque fatigat. Quadrupedem ferratâ calce fatigat. Dentem in dente fatigare. Versaque juvenum terga fatigamus hastâ.* The verb *to tire* is probably an orthographic variety of *to tear*, which means to lacerate with the teeth; but the verb *to jade*, if rightly derived by Skinner from *goad*, is the very metaphor of *fatigare* analogously employed.

Lassitude rather denotes indirect than direct debility. *Lassus stomachus.* That barrenness which results from over-cropping is called by Columella *lassi-*



*tudo soli.* Horace describes his merchant *lassus maris*. Where there is lassitude there is previous exertion.

The soldier is weary of his march, fatigued by frequent orders of removal, and sinks after intemperance into lassitude.

*To loath. To hate. To abhor. To detest.*

The radical signification of *loathing* is *nausea* of the stomach; of *hate* is angry warmth, or *heat*; of *abhorrence*, is a *shuddering back from*; and of *detestation*, is *bearing witness against*.

In loathing, there is something of passive disgust; in hatred, something of active hostility. Loathing may be increased into abhorrence; and hatred into detestation. We loath the food by which we have been surfeited. We hate the person who has injured us. We abhor the filthy vices. We detest the political apostate, in order to render him infamous. He may abhor infidelity, who tolerates it; he may detest smuggling, who practices it: but the terms are not convertible. A prudent man abhors being in debt; a creditor detests it. The loyalist abhors; the informer detests treason. When we loath, we do not hate our own excesses. When we abhor, we do not detest our own crimes.

*Je m'abhorre encore plus que tu ne me detestes.*

*Racine.*

*Accent. Emphasis. Strain. Stress.*

All these words denote an increased effort of voice. Accent (which is derived from *cantus*, song) describes that sort of exertion which varies the utterance from low to high, from grave to acute, from flat to sharp, from hoarse to shrill. Emphasis (which is derived from *quævis*, to indicate) describes that sort of exertion which varies the utterance from soft to

loud, from quick to slow, from faint to marked, from slurring to distinct. Strain is the english word for accent; stress is the english word for emphasis. *Strain* is derived from the saxon *strengen*, strength, and means a strengthening of the voice; *stress* is the substantive of *stretch*, which is the intensive of *to stride*; it means, therefore, a stride of voice, which excludes the idea of gradual or musical intonation.

It may be remarked that accent, though closely united with quantity, is not only distinct from it, but in the formation of the voice really antecedent to it. The pitch or height of the note is taken first, and then the continuance of it is settled; by the former of these the accent is determined, by the latter the quantity. *Foster on Accent and Quantity.*

Accent, in the greek names and usage, seems to have regarded the tone of the voice; the acute accent raising the voice in some certain syllables to a higher or more acute pitch or tone, and the grave depressing it lower. *Holder.*

Emphasis not so much regards the time as a certain grandeur, whereby some letter, syllable, word, or sentence is rendered more remarkable than the rest, by a more vigorous pronunciation, and a longer stay upon it. *Holder.*

This english system, which has distinguished accent, quantity, and emphasis, by separate marks, shews that the emphasis or poize, divided into the heavy and the light, is the most important and the most characteristic in our language.

*Steel's Prosodia Rationalis.*

Though long and short, or short and long syllables may sometimes form the rhythm of english verse, yet that which invariably and essentially forms it, is the interchange of emphatic and non-emphatic syllables. *Beattie's Theory of Language.*

Our words flow from us in a smooth, continued stream, without those strainings of the voice, motions of body, and majesty of the hand, which are so much celebrated in the orators of Greece and Rome.

*Atterbury.*

Throughout the gothic dialects the stress falls on the radical syllable.

Many english words, such as *subject*, *contract*, are substantives when the stress is laid on the first syllable, and verbs when it is laid on the second.

The most common faults respecting emphasis are, laying so strong an emphasis on one word as to leave no power of giving a particular force to other words, which though not equally, are in a certain degree emphatical, and placing the greatest stress on conjunctive particles and other words of secondary importance.

*Enfield on Education.*

*Envoy. Resident. Plenipotentiary. Ambassador.*

An Envoy is one *sent*, a Resident one who *resides*, on behalf of his country in a foreign state; a Plenipotentiary is one sent with *full* powers; an Ambassador (low-latin *ambasciator*, waiter) is one resident about the *highest* authorities. Avowed deputation from a government into a foreign state for public purposes is the idea common to all these offices: an Envoy and a Plenipotentiary are occasional delegates, a Resident and an Ambassador are permanent functionaries. An Envoy and a Resident are subordinate employments: a Plenipotentiary and an Ambassador imply the highest representative rank.

*Surprized. Astonished. Amazed. Confounded.*

I am surprized at what is unexpected; I am astonished by what is striking; I am amazed in what is incomprehensible; I am confounded with what is embarrassing.

Surprised means *overtaken*; astonished means *thunderstruck*; amazed means *lost in a labyrinth*; and confounded means *melted together*. For want of bearing in mind the original signification of these words, our writers frequently annex improper prepositions, such as are inconsistent with the metaphor employed.

### *Capacity. Ability.*

Capacity is the gift of nature, ability of education; the one answers to that quick retentive comprehensive perception which may be born with the organs of sense; the other, to that dexterity in the use of them which is acquired by experiment, comparison, and tradition. Capacity is requisite to devise, and ability to execute a great enterprize.

For they that most and greatest things embrace,  
Enlarge thereby their mind's capacity. *Davis.*

Burke had a mind more copiously, Fox more selectly stored; Burke had most of the imaginative, Fox most of the reasoning faculty; Burke had greater ability, Fox greater capacity.

### *Pride. Vanity.*

"Pride (says Blair) makes us esteem ourselves; vanity makes us desire the esteem of others." Is Blair in the second instance right?

Pride means *swollenness*, moral tumidity. He who makes himself bigger than is usual or natural to him, who is great in his own conceit, displays pride. Pride is in fact the expression of self-esteem.

But what has vanity to do with the esteem of others? Vanity means *emptiness*; being used only in a metaphorical, abstract, or moral sense, it may be defined empty-mindedness. Are the emptiest minds most covetous of the esteem of others? Surely not. They are often covetous of noisy, indiscriminate, present applause, and snatch at glory

without appreciating the nature of the effort; but this is an accident, not the essence of empty-mindedness. When the author of *Ecclesiastes* writes, 'The work that is wrought under the sun is grievous unto me, for all is vanity and vexation of spirit,' he describes a feeling of annoy by the word vanity. Now it is necessarily characteristic of emptiness of mind to be very liable to tedium. That yawning craving appetite for amusement, which turns toward every one and every thing for gratification, is the essential feature of vanity. Milton has well chosen his epithet—'Wandering Vanity.' Pride is more common among men, vanity among women.

The old writers apply the word more defensibly than the moderns.

Here I may well shew the vanity of that which is reported in the story of Walsingham.

*Sir J. Davies.*

The ground-work thereof is true, however they, through vanity, do thereupon build many forged histories of their own antiquity.

*Spencer.*

In these passages vanity is, I think, not used for vain-glomousness, but for emptiness of fact, absence of information, lack of truth.

The misuse of the word began early, and is authorized by our best writers. Shakspeare writes—'I must bestow upon the eyes of this young couple some vanity of mine art.'

Here it may be contended, that the unsubstantial fabric of a vision, the empty pageantry of magic, may fitly be called a vanity; but the speaker is evidently announcing the splendor of his exhibition. Perhaps Shakspeare wrote *vauntry*, from the French *vanterie*, a thing to be boasted of.

Milton still more inexcusably says, that 'Sin with vanity had fill'd the works of men.' This is

a bull, an unperceived contradiction in terms, an expression strictly nonsensical—filling with emptiness—but it is kept in countenance by Swift's analogous metaphor—'Vanity's the food of fools;' as if emptiness could be swallowed.

*To leave. To quit. To relinquish.*

We leave that to which we are to return; we quit that to which we return no more! We may leave a place with joy, with indifference, or with regret; but we always relinquish with reluctance. We quit persons, or things; we relinquish things only. I shall leave the house for a month this autumn; I am not obliged to quit before christmas; but I shall then relinquish it with sorrow.

*Leave* seems to be derived from the same root as the gothic *lofa*, which means the hollow of the hand, (latin *vola*) and to describe the gesture used at parting. In the word *furlough* (german *urlaub*) the second syllable is this *leave*, as it were *farc-leave*, leave to go.

*Quit* is of Italian origin. He who takes a discharge for a debt repaid, does it to *quiet* his mind, to secure himself in an easy manner against the trouble and risk of repeated application. It is natural, therefore, that *quicture*, *quintanza* (whence the italian *quitare*, *quitanza* seem to be contracted) should have eventually signified to give a formal release: and in this sense we have borrowed, through the french, the verb to *acquit*, and the adverb *quits*. It is also natural that the *juor' usciti* of the Italian republics, that those banished for sedition, should be said to have *quieted*, when they had *quitted* their country. This euphemism passed into the French language: *il a quitté son pays*; and has supplied our verb to *quit*; which the lawyers now use as if it derived from *voider* to empty, to leave void.

*Relinquish* is latin for *to leave behind*; it is derived from the verb *linquere*, to leave, and the inseparable preposition *re*, back. The parent substantive of *Anquere* being *lingua*, tongue, this verb originally meant *to leave off tasting*: hence, no doubt, the accessory idea of disinclination, which clings to the term.

*Print. Cut. Copper-plate. Gay. Etching.*  
*Mezzotinto. Engraving.*

All these words are occasionally employed to denote an impression taken off in ink, representing a drawing or a picture.

Print is the most general term: whether the impression be from wood, copper, pewter, or marble: whether the delineation be traced with a solvent, a style, or a graver: whether it be stamped on linen, silk, or paper, the word print is equally applicable. It is derived from the latin *imprimere*, to press upon, and describes the one process common to all these methods of taking likenesses.

Cuts are impressions taken from blocks of wood, cut or carved for that purpose, and are worked off with the letter-press.

Copper-plates are impressions taken from engravings in copper; they require to be worked alone, and that in a rolling-press:

Gays are cuts or copper-plates, coloured over with a painting-brush: the appellation is chiefly applied to the stained cuts in children's books, which are gay with many hues.

Etchings are impressions of delineations traced by means of a solvent in copper, or in marble: *ätzen* or *atschen* is *to eat into*, to corrode; it is the intensive of the verb *to eat*.

Mezzotintos are impressions from those copper-plates, where the *middle tints*, or average degree of

illumination, had been traced mechanically by right lines crossing each other, and the artist had only been employed to polish the white spaces with the smooth end of his style, and to deepen the dark parts with its pointel, in order to produce the extreme tints.

Engravings (*en graben*) are those prints which are obtained from plates *dug in* or indented by the tool; in contradistinction to those obtained from imbossed blocks.

Books with prints are daily becoming more common: many forms of instruction are greatly facilitated and accelerated by the help of delineation. Cuts are more conveniently interspersed with the text of a book than engravings. There may be something childish in the taste for cuts; yet in works respecting botany, natural history, the costume of different countries or the fashions of our own, it would be difficult, or impossible, to teach without colours. Etchings, mezzotintos, engravings, define the different methods in which copper-plates have been executed.

#### *Numerous. Numerose.*

The latin word *numerus* signifies not only number but measure: it is applied both to arithmetical and to syllabic reckoning. In the one sense it is englished by the substantive *number*, in the other sense by the substantive *numerus*. The number of melodious prose-writers in our language is not considerable: the prose of Gibbon is remarkable for a *numerus* highly gratifying to the ear.

The adjective of number is *numerous*; the adjective of *numerus* is *numerosc*. Numerous errors. *Numerose* sentences. In works composed to be read aloud, such as sermons, it is important to study a *numerosc* diction.



*Date. Epocha. Era. Period.*

**Date** is the specified time at which any event happened. **Epocha** is a date from which subsequent time is computed. **Era** is the range or duration of a specific term of annual computation. **Period** is a cycle, or round of time, which, when ended, begins anew.

The 25th December is commemorated as the date of Christ's birth-day; but neither the month nor the year have been satisfactorily ascertained. The supposed year of the nativity of Christ is become the epocha of European chronology: it would have been better to date from the year of the crucifixion, because that is capable of definite ascertainment. The Christian era has been in use about 1290 years: it was introduced in the sixth century. Foaldeo imagines that the revolutions of the weather coincide with the lunar period, and that the seasons return every nineteen years.

**Date** means *given*. Formerly letters and contracts were subscribed 'Given under my hand and seal this 29th February;' hence the word *given*, in Italian *dato*, came to designate the day of issue. **Epocha**, in greek *εποχη*, signifies a posture of the stars. **Era** is Arabic for time appointed. **Period**, in greek *περιδος*, means *way around*, circuit, orbit.

*To aid. To assist. To help. To succour. To relieve.*

**Aid** is immediately french, but is a contraction of the latin *adjutare* or *adjuvare*: *juvare* is derived from some obsolete adjective etymologically connected with *juvenis* young, and *jovialis* wanton. **To aid** is to be a young man to another.

**To assist** is latin for *to stand by*; not in the sense of *to look on*, but of *to give support*.

**Help** is derived from *heal*, as the latin *salvare*

from *salus*; its primary meaning is to alleviate disease. Metaphorically it is applied to other forms of useful assistance, especially to the participation of labor.

Succor is a *running-up-to*, and implies celerity of exertion.

Relief is from the french *relever*, to lift again, and were better spelled *releef* and *to releve*; it is the service rendered after an unfortunate catastrophe.

We aid the sluggish; we assist the combatant; we help the sufferer; we succour the endangered; we relieve the disappointed. The aider should be active; the assistant, strong; the helper, wise; the succourer, speedy; the reliever, bountiful.

#### *Actor. Player.*

Both these words describe one who performs on a theatre: the first with relation to the character, the second with relation to the profession. Friends, who on a domestic stage allot parts to each other, and repeat a drama, are actors, but not players. Many a libertine has taken to the stage for a maintenance, and has become a player without becoming an actor. The great theatres engage those who act well; the strolling companies those who play cheap. The actor is he who represents a fictitious personage; the player he who does it for the diversion of an audience. Actor excites the idea of an artist who imitates human manners; player of a hireling amuser. We say a great actor, not a great player; we say a company of players, not a company of actors.

In english, *comedian* is one who acts in comedy; and *tragedian*, one who acts in tragedy: but in french, *comedian* answers to our word *player*, and is applied to actors of either description.

*Resemblance. Conformity.*

Things alike in appearance have resemblance; things alike in reality have conformity. A portrait resembles the original: a bust is conformal with the plaster-cast. *Semblance* is the object of comparison in the one case; *form* in the other. There is a resemblance between the doctrines of Luther and Calvin, not an entire conformity. There is much conformity in the structure of animals, between which there is little resemblance.

*Junction. Union.*

The latin *fungere* is etymologically connected with *jugum*, yoke; *fungere equos curru*, is to harness horses in a chariot. To join, is to bring into juxtaposition, in circumstances which favour a suspicion of compulsion.

Union is derived from *unus*, one, and means a making into one.

Junction implies a less intimate connection than union. Union implies a less separable connexion than junction. Travellers, armies, join: partners, lovers, unite.

An unhappy couple is joined, but not united: an unmarried couple is united, but not joined.

The union of two rivers, not the junction of two rivers, if their confluence is the thing described. The junction of two rivers, not the union of two rivers, if the canal, which connects them, is the thing described. Parallel roads can never unite; but they may be joined by a cross-road.

*To accumulate. To amass.*

Things which when heaped together do not unite, are said to be accumulated: things which when heaped together do unite, are said to be amassed. The avaricious man accumulates guineas; he amasses

landed property. Abuses accumulate. Conquests amass.

Such at least is the french and english use of these two words. I cannot perceive that the latin etymon *cumulus* necessarily means a heap of things *separate*, but rather a *high* heap, being etymologically connected with *culmen*. Virgil has *aquæ cumulus*. In this case one ought to say, to accumulate honors; to amass sordid gains.

*Essay. Dissertation. Disquisition. Tractate.*

*Tract. Treatise. Memorial. Investigation.*

All these words are employed by authors to entitle compositions of lesser or greater length. *Essay* means *trial, attempt*, and implies that a writer considers his production as immature or incomplete, as the harbinger of some future effort or performance. *Disserere* is to *debate* or *argue*; dissertation, therefore, signifies a discussion, or argumentation: it is with propriety applied to compositions having a logical form. *Disquirere* is to *search out*; disquisition answers to the english word *search*; it is fitly applied to the examinations of the antiquary or of the experimentalist. *Tractatus* signifies a *handling*, or, by a natural metaphor common to the classical languages, a handling in the mind, a *comprehension* of the different parts of a subject. Cicero mentions a *tractatus artium*; and Pliny quotes other books similar in title. *Treatise* is an impure corruption of *tractate*, to which the ignorance of Shakspeare has given currency.

‘The time has been my fell of hair

Would at a dismal treatise rouse.’

The latin verb *tractare* becomes *traiter* in french; thence the substantive *traité*, whence Shakspeare ought to have formed the word *treuty*; but he gives a plural termination to a singular substantive. The

word *treaty* is sometimes used with propriety, as when we say 'the European cabinets are all employed in the treaty of peace,' that is, in the handling, or negotiating, of peace; but the contract, or agreement, is not so correctly called 'the treaty.' To handle is not to shake hands.

The word *treatise* should be banished as impure, and the word *treaty* employed as identical in meaning with *tractate*, which by some writers has been inconveniently abridged into *tract*, and thus becomes confoundable with another *tract*, from *tractus*, region.

Hume called the first collection of his enquiries concerning the principles of morals, *treatise* of human nature; but to the second and amended edition he prefixed the too modest denomination, *Essays*. There are many admirable *dissertations* among the *Tracts* of Thomas Cooper, of Manchester. Sayers's *Disquisitions* offer models of attic grace and simplicity. Milton's *Tractate* of Education recommends an italian pronunciation of the latin vowels.

The word *essay* has been essayed so often, that it is become a trivial title, and will probably give place to *attempts* or *endeavors*. The word *memoir*, or *memorial*, is little used in England, much on the continent, for the designation of those disquisitions of the archæologists, which have for their object to define or preserve *memorable* particulars. There is a mixture of toil and thought, of research and speculation, in the business of the etymologist, which adapts his labors for the epigraph *investigationes ironi vestigium*, footstep; he pursues his quarry step by step.

#### On. Upon.

The preposition *notwithstanding*, and the conjunction *inasmuchas*, have not lost the meaning implied in their component parts, though they are often written as single words; neither ought *upon*. It can

only be used with propriety where the words *up* and *on* may both be employed. 'Set the sugar-basin upon the shelf;' but not 'Set down the coalshoot upon the ground.'

*Upon* means up, on the top of, and is applied to matter; as upon the table, upon the chair. *Trusler*.

The use of *upon* for *on* is so common in the sacred books, that wherever a scripture-style is aimed at, it must be purposely affected: the translators of the bible were better Hebræans than Anglicists.

A similar remark might be applied to the words *unto* and *until*, which are compounded of *on* and *to*, and of *on* and *till*.

#### *Entertaining. Diverting.*

That is entertaining which *keeps up* mirth *between* us; that is diverting which *turns aside* our attention. I am entertained by the conversation within; I am diverted by the bustle in the street. A well-placed anecdote entertains; a pun diverts. An entertaining man is a correct companion; a diverting man is often a troublesome one. Preparations are made to entertain; that which is unexpected diverts.

#### *Perspiration. Sweat.*

That moisture which passes invisibly through the pores of the skin, which is *breathed through*, is called perspiration; that moisture which passes visibly through the pores of the skin, which *sweats* through, is called sweat. We perspire naturally, as in our sleep; heat and exercise make us sweat. The word perspiration, not exciting any indelicate idea, is substituted for sweat, when such idea is to be shunned. That lady perspires with dancing.

#### *Landscape. Prospect.*

The english formative syllable *ship*, like the ger-

man formative syllable *schaft*, is derived from the verb *to shape*, in german *schaffen*: it is used to form those abstract substantives which denote shaping, or constituting. Thus *lordship* is that which constitutes a lord, *stewardship* that which constitutes a steward, *friendship* that which constitutes a friend, *kinship* or (if the more usual, but hybrid, word be preferred) *relationship* that which constitutes a relative. To the english\* words *lordship*, *friendship*, *kinship*, *brotherhood*, *partnership*, correspond the german words *herrschaft*, *freundschaft*, *verwandtschaft*, *brüderschaft*, *gesellschaft*. To this class of words belongs *landscape*: it is collateral with the german *landschaft*; it ought rather to have been written *landship*; in as much as words inflected by the same rule of analogy should agree in their spelling.

The French have a formative syllable *age*, which we employ in *vassalage*, *pontage*, *usage*, *murage*, *advantage*, which approaches in signification the Saxon *ship*, and by means of which the french word *payage*, answering to our *landscape*, has been fashioned. This word in anglo-saxon is spelled *landscipe*, which in fact answers to *landship*; for the Saxons got their alphabet from modern Italy, and pronounced their *c* before *e* and *i*, after the italian manner, like *ch*.

*Landscape*, or *landship*, signifies therefore *a shape of land*, that which constitutes, or makes into a whole, a given land. In some gothic dialects, what we call the landed interest is called the *landship*; in english, the visible whole of a region is called the *landscape*—the prospect of the country. It also means the imitation of a prospect in painting. An extensive prospect makes a bad landscape for the painter. A landscape-painter.

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\* *Hardship* is an impurely formed word of this class,

Prospect signifies that which we *overlook*: we can say the prospect of the sea, the prospect of the starry heavens, but we can only apply the word landscape where the thing overlooked is land. Attempts have been made to introduce sea-skip, or seascape, sky-skip, and off-skip, for the portion of prospect which respects the sea, the sky, or the offing. Perhaps it would be better to desert in these combinations the formative syllable for the substantive etymon, and to write land-shape, sky-shape, sea-shape. Other analogous combinations would be found convenient, by writers on the theory of picturesque art. Why not *fore-shape* and *side-shape* for *foreground* and *side screen*? A foreground of tall trees—a side-screen of transparent colonnade—would be incorrect; yet such expressions are not scrupled by the newspaper critics of our exhibitions.

*Fear. Fright. Terror. Consternation.*

Fear (swedish, *fara*) signifies trembling, shuddering: in Otfried the allied verb *fugahan* is used for *to shiver*. Fear, therefore, in its abstract or metaphysical sense, describes that emotion of the mind which accompanies trembling, an uneasiness at the thought of future evil; Fright, in Ulpian's *fright*, is derived from *to fear*, and is apparently its intensive form; as, from *to wring*, to wrench; or from *to cling*, to clinch; or from *to hear*, to hearken. Fright is strong fear, sudden fear; but as men consider strong or sudden fear as indecorous, this word is insensibly come to describe a displeasing and contemptible emotion.

The principal fear was for the holy temple,

*Maccabees.*

To bear you from your palace yard by night,  
And put your noble person in a fright. *Dryden.*  
Terror is that degree or kind of fear which



further accessory idea of praiseworthy disposition, of intellectual merit, of daring and spirit, is become associated in the word valor. This is natural; for health and strength are so strictly conducive to beauty, to courage, and to success in war; that they can hardly be contemplated without some of that approbation which is bestowed on virtue, inasmuch as they result from exercise and temperance, and are qualities acquired or preserved by moral discipline, they are certainly meritorious.

Courage is derived from *cor*, heart, and denotes that warmth of temper, connected with a full and vigorous circulation, and with a firmness and command of the bodily organs, which disposes one, animal to encounter another. We say, 'a horse of courage, a dog of courage.' The ruder nations, and the ruder classes of a nation, are naturally more courageous than the refined.

Hope arms their courage.

*Dryden.*

Bravery comes from an Italian verb signifying to challenge, to defy. It is used, in contradistinction to animal courage, for mental daring, and honourable spirit. The accessory ideas of boasting and parade are often associated with the word bravery; no doubt, because the challengers, or prize-fighters, were apt to have these weaknesses.

Morat's too insolent, too much a brave.

*Dryden.*

I'll wear my dagger with a braver grace.

*Shakespeare.*

The bravery of the higher classes of society more than atones for their relative inferiority of courage. The courageous are often baffled from deficient skill, and sometimes disheartened by sudden panics; but the brave display preparation for conflict and constancy in difficulty.

Intrepidity means 'without trembling.' Many persons who are cautious in avoiding risks, face dan-

ger with intrepidity: coolness of temper predisposes both to foresight and to fortitude.

I could not sufficiently wonder at the intrepidity of these diminutive mortals, who durst venture to walk on my body without trembling. *Swift's Gulliver.*

The word 'prowess' was once common to the italian, the spanish, the french, and the english languages; it was frequently used in them all, and employed as a term of praise by gentlemen of gentlemen. But usage, however general and however genteel, is no pledge for the duration of a word: *prowess* is obsolescent in every language to which it has belonged: and for what reason? Its meaning is become vague, because its derivation is unknown: it therefore shares the fate of all words of uncertain signification. Those who think before they write, and who choose to know what they say, cannot make any use of such words; yet these are the only writers who outlive their generation.

Prowess, fr. *prouesse*: ital. *prodezza*: so far the historical filiation of the word is known. But what is *prodezza*? Is it a mere dialectic variation of *prudenza*, and is prowess the better part of valor? This is unlikely. The adjective *prode* is used by Boccaccio indifferently from *pro*; he applies it sometimes as a mere expletive, sometimes for valorous, and sometimes for healthy—*i bagni fatto gli avesser pro*. There are cases in which it appears to be a contraction of *prodigo*, liberal, lavish; there are other cases in which it appears to be a dialectic variation of *probo*, from the latin *probus*, honest, which is a contraction of *probatus*, *vir praelius probatus*, a tried man. To this last sentiment Junius inclines. Be it observed, that prowess in its oldest forms includes a *d*. The french wrote *preux chevalier*, but *preud'homme*. The italians wrote *prode* before they abbrev-

viated the adjective *pro*. The italian substantive *prodezza* appears earlier than the spanish substantive *proeza*. What forbids the supposal, that this is one of the many gothic words which the Lombards introduced into the italian language. In this case the gothic *prude*, whence our adjective *proud*, is the real root. Proud means tumid, swelling: proud flesh is a red inflamed swollen excrescence; prowess is occasionally used for salacity in all the european tongues. Pride, prowess, may at first have designated a plethoric state of body; and next the connected disposition to courage, to lust, and to overbearance.

Courage is the natural concomitant, bravery the acquired associate of valor. Education evolves bravery, experience confers intrepidity. Prowess is a virtue of romance, the theme of poets, the claim of paucratic knighthood.

#### *Custom. Habit. Fashion. Usage.*

Custom is a frequent repetition of the same act; habit is the effect of such repetition: fashion is the custom of numbers; usage is the habit of numbers.

It is a good custom to rise early; this will produce a habit of so doing; and the example of a distinguished family may do much toward reviving the fashion, if not toward re-establishing the usage.

*Suere*, apparently, means to dwell, to go under the same roof; *consuetudo*, (whence custom) is therefore a common path, the way of the house, as we analogously say. Habit means *dress*; fashion the *cut* of dress. Usage comes from *utor, uti*, to use, an abstract verb, of which the sensible idea is indecent.

Customary, habitual, fashionable, usual, are the appertaining adjectives; but *fashionable* is impurely formed, and ought to mean *able to be fashioned*: *fashiony* would be more analogous.

*Distinction. Diversity. Difference. Discrimination.*

Separation, by the touch (*dis* and *tango*) makes a distinction; by turning apart (*dis* and *verto*) makes a diversity; by carrying asunder (*dis* and *fero*) makes a difference; by affixing a mark (*dis* and *crimen*) makes a discrimination. Distinction, therefore, is applied to delicate variations; diversity to glaring contrasts; difference to hostile unlikeness; and discrimination to formal criticism.

A distinction without a difference is a pretended separation of what has not actually been separated.

So long

As he could make me with this eye or ear

Distinguish him from others, he did keep

The deck.

*Shakspeare.*

Maids, women, wives, without distinction fall.

*Dryden.*

They cannot be divided, but they will prove opposite; and not resting in a bare diversity, rise into a contrariety.

*South.*

A waving glow his bloomy beds display,

Blushing in bright diversities of day.

*Pope.*

We'll never differ with a crouded pit.

*Rowe.*

A man of judgment shall sometimes hear ignorant men differ from one another, and know well without himself that those who so differ mean one thing.

*Bacon.*

Nothing could have fallen out more unlucky than that there should be such differences among them, about that which they pretend to be the only mean of ending differences.

*Tillotson.*

Take heed of abetting any factions, or applying any public discriminations, in matters of religion.

*King Charles.*

Letters arise from the first original discriminations of voice by way of articulation.

*Holder.*

Discriminative providence!

*Mora.*

*To differ from* is applied to opinion, *to differ with* is applied to conduct : *from* supposes the cause, *with* supposes the company to be present.

*Almanak. Calendar. Ephemeris.*

All these words describe date-books for the current year.

According to Golius, *al manakh* signifies 'the reckoning,' and is the arabic designation given to a table of time, which the astrologers of the east present to their princes on new-year's day. Calendar is so called from the latin *calendæ*, a roman name for the first day of the month. Ephemeris is a greek word, signifying *for the day*. Almanak, therefore, is a divider of time by the year ; calendar by the month ; and ephemeris by the day.

Nature's almanak is the orbit of the earth ; her calendar the circuit of the moon ; her ephemeris the circumference of the globe. The French name their annual anthologies of poetry, Almanaks of the Muses. The gardening book, which directs what work is to be done, what seeds are to be sown, every month, is fitly called the gardener's Calendar. A daily newspaper might aptly be denominated the Political Ephemeris.

Verstegan fancies that almanak is derived from *all-monath* ; but if the etymon was saxon, the present form of the word would be 'allmonth.' The first european date-book, which assumed the title of almanak, is the *almanac royal de France* of 1579 ; it includes notices of post-days, fairs, and festivals.

*Benevolence. Beneficence.*

Of these two words one is the intention, the other is the act : benevolence (*well-willing*) being the desire of doing good ; beneficence (*well-doing*) being the realization of that desire. A benevolent man delights in beneficence.

*Adjacent. Contiguous. Proximate. Immediate.*

Adjacent and contiguous are applied exclusively to physical space: adjacent means *lying beside*, and contiguous *touching with*. Proximate and immediate are only applied to moral order; proximate means *next to*, and immediate *without intervention*. Adjacent villages. Contiguous rooms. Proximate causes. Immediate effects.

There is no satisfactory reason in etymology for this habit. Why not 'adjacent motives?' Why not 'contiguous ideas?' Why not 'proximate cities?' Why not 'immediate seas?'

The words adjacent and contiguous were, no doubt, imported by geographers, who had material objects to describe; the words retain their original precise application, but the real meaning not being known to the unlearned, a metaphorical or abstract application of them has never been hazarded.

The words proximate and immediate were, no doubt, imported by philosophers, who had metaphysical ideas to define; the words retain their original apt application, but the real meaning not being known to the unlearned, a specific or physical application of them has seldom been risked.

Pope delighted to restore abstract words to their sensible signification.

Their glowing lips immediate kisses print,  
would be a line in his manner; so would in some degree

Prayer with her fingers proximately claspt.  
But such latin verbiage, for the very reason that it veils the sensible idea which it expresses, makes cold and faint poetry. Saxon words, on the contrary, though commonly less euphonious, by presenting distinct images to the reader, have a more impressive and picturesk character.

*Steeple. Spire.*

Steeple is the turret of a church, and is derived from steep: it was originally applied to any high building, or to any part of a building higher than the rest. The steep part was the steeple.

Spire, according to Junius, is etymologically connected with a danish word *spir*, a hood, or high-crowned hat: in this case it is applicable to the dome, or cupola of a church, as well as to those conical and pyramidal erections, which architects often place on the summit of steeples. But this hypothesis wants corroboration.

The popular use of the word is confined to those towers which terminate in needles; a slender taper height is essential to the idea of a spire. Perhaps it is the word *spear* with another spelling, and that the original spire was a signal post upon a turret.

The greek obelisk signified a spit; why may not the english spire have signified a pole? In lower Saxony the same word designates *spire* and *spear*; and the town Speier is so called from the obelisk on its cathedral. A spire of grass is a spear of grass.

*To abdicate. To desert.*

The celebrated speech of Lord Somers in 1688, on King James's vacating the throne, is a curious specimen of the use, even in public affairs, of synonymic discrimination.

"What is appointed me to speak is your lordships first amendment, by which the word *abdicated* in the Commons's vote is changed into the word *deserted*; and I am to acquaint your lordships what some of the grounds are, that induced the Commons to insist on the word *abdicated*, and not to agree to your lordship's amendment.

The first reason, your lordships are pleased to deliver, for your changing the word, is, that the word *abdicated* your lordships do not find is a word known

to the common law of England, and therefore ought not to be used. The next is, that the common application of the word amounts to a voluntary express renunciation, which is not in this case, nor what will follow from the premises.

" My lords, as to the first of these reasons, if it be an objection that the word *abdicated* hath not a known sense in the common law of England, there is the same objection against the word *deserted*; so that your lordship's first reason hath the same force against your own amendment, as against the term used by the Commons.

" The words are both latin words, and used in the best authors, and both of a known signification; their meaning is very well understood, though it be true their meaning is not the same. The word *abdicate* doth naturally and properly signify, entirely to renounce, throw off, disown, or relinquish, any thing, or person, so as to have no further to do with it; and that, whether it be done by express words, or in writing (which is the sense your lordships put upon it, and which is properly called resignation or cession) or by doing such acts as are inconsistent with the holding or retaining of the thing, which the Commons take to be the present case, and therefore make choice of the word *abdicate*, as that which they thought did, above all others, most properly express that meaning. And in this latter sense it is taken by others; and that this is the true signification of the word I shall shew your lordships out of the best authors.

" The first I shall mention is Grotius *De jure Belli et Pacis*, l. 2. c. 4. s. 4. *Venit enim hoc non ex jure civili, sed ex jure naturali, quo quisque suum potest abdicare, et ex naturali presumptione, qua voluisses qui creditur quod sufficienter significavit.* And then he goes on, *Recusari harr-*



*ditas, non tantum verbis, sed etiam re, potest, et quovis indicio voluntatis.*

“ Another instance, which I shall mention, to shew, that for abdicating a thing, it is sufficient to do an act which is inconsistent with retaining it, though there be nothing of express renunciation, is out of Calvin’s *Lexicon Juridicum*, where he says, *Generum abdicat qui sponsum repudiat*. Here is an abdication without express words, but is by doing such an act as doth sufficiently signify his purpose.

“ The next author that I shall quote is *Brissonius de verborum significatione*, who hath this passage: *Homo liber qui seipsum vendit, abdicat se statu suo*. That is, he, who sells himself, hath thereby done such an act as cannot consist with his former state of freedom, and is therefore properly said, *se abdicasse statu suo*.

“ Budæus, in his commentaries, *Ad Legem secundam de Origine Juris*, expounds the words in the same sense *Abdicare se magistratu est idem quod abire penitus magistratu*. He that goes out of his office of magistracy, let it be in what manner he will, has abdicated the magistracy.

“ And Grotius, in his book *De Jure Belli et Pacis*, l. 1, c. 4, s. 9, seems to expound the word *abdicare* by *manifeste habere pro derelicto*. That is, he who hath abdicated any thing, hath so far relinquished it, that he hath no right of return to it. And that is the sense the Commons put upon the word. It is an entire alienation of the thing abdicated, and so stands in opposition to *dicare*. *Dicat qui proprium aliquod facit, abdicat qui alienat*. So says Pralejus in his *Lexicon Juris*. It is therefore insisted on as the proper word by the Commons.

“ But the word *deserted* (which is the word used in the amendment made by your lordships) hath not only a very doubtful signification, but, in the com-

mon acceptance both of the civil and canon law, doth signify only a bare withdrawing, a temporary quitting of a thing, and neglect only, which leaveth the party at liberty of returning to it again. *Desertum pro neglecto*, says Spigelius in his Lexicon. But the difference between *deserere* and *derelinquere* is expressly laid down by Bartolus on the 8th law of the 58th title of the 11th book of the Code; and his words are these: *Nota diligenter, ex hac lege, quod aliud est agrum deserere, aliud derelinquere, qui enim derelinquit, ipsum ex penitentia non revocat, sed qui deserit, intra biennium potest.*

"Whereby it appears, my lords, that is called *desertion* which is temporary and relievable; that is called *dereliction* where there is no power or right to return.

"So in the best latin authors," and in the civil law, *deserere exercitum* is used to signify soldiers leaving their colours: and in the canon law, *to desert a benefice* signifies no more than to be a non-resident.

"In both cases, the party hath not only a right of returning, but is bound to return again; which, my lords, as the Commons do not take to be the present case, so they cannot think that your lordships do, because it is expressly said, in one of your reasons, given in defence of the last amendment, that your lordships have been, and are willing to secure the nation against the return of King James; which your lordships would not in justice do, if you did look upon it to be no more than a negligent withdrawing, which leaveth a liberty to the party to return.

"For which reasons, my lords, the Commons cannot agree to the first amendment, to insert the word *deserted* instead of *abdicated*, because it doth not in any sort come up to their sense of the thing. So they do apprehend it doth not reach your lord-

ships' meaning as it is expressed in your reasons : whereas they look upon the word *abdicated* to express properly what is to be inferred from that part of the vote to which your lordships have agreed, viz. " That king James II. by going about to subvert the constitution, and by breaking the original contract between king and people, and by violating the fundamental laws, and withdrawing himself out of the kingdom, hath thereby renounced to be a king, according to the constitution." By avowing to govern by a despotic power unknown to the constitution and inconsistent therewith, he hath renounced to be a king according to the law : such a king as he swore to be at the coronation ; such a king to whom the allegiance of an english subject is due ; and hath set up another kind of dominion, which is to all intents an abdication, or abandoning of his legal title, as fully as if it had been done by express words.

" And, my lords, for these reasons the Commons do insist upon the word *abdicated*, and cannot agree to the word *deserted*."

#### *To die. To expire,*

*To die* (from the icelandish *ek det*, I fall,) is the more comprehensive term : it describes that general failure of the powers of life, of which *to expire*, or *to breathe one's last* is a single symptom. There are living beings, as trees, which do not breathe ; these cannot *expire*, but they may *die*. There are other beings, which absorb and emit air, but which do not live : such is the flame of a lamp, which can be said *to expire*, but not *to die* ; at least this last expression would be strongly metaphorical.

*To expire* is often and properly used for *to exhale*, without any reference to its being a final exhalation. So Dryden :

The linstock's touch the pond'rous ball expires,  
"This chaf'd the boar, his nostrils flames expire."

There is less propriety in a more common phrase :  
This bond expires next month.

*Lamentable. Deplorable.*

These words differ as cries and tears. The latin substantive *lamentum* signifies a shriek ; and there was, no doubt, some latin substantive collateral with the french *pleur*, a tear. Who laments, grieves aloud ; who deplores, grieves silently. We lament an honourable, we deplore a disgraceful misfortune. She laments the loss of her husband, she deplores the loss of her galant.

*Laconic. Concise.*

The Spartans, a rude people, affected to give short answers ; hence a reply, more remarkable for brevity than civility, came to be called in Greece *laconic*, from the province in which such answers prevailed. *Concise* means *cut close* ; *angustis et concisis disputationibus illigari*.

Laconic implies few words ; concise, only the necessary words : a work may be long and concise ; a reply cannot be long and laconic. Laconic excites an accessory idea of affectation and of incivility ; concise is a term of unmixed praise.

*Wit. Humor.*

Dr. Trusler says, that wit relates to the matter, humor to the manner ; that our old comedies abounded with wit, and our old actors with humor ; that humor always excites laughter, but wit does not ; that a fellow of humor will set a whole company in a roar, but that there is a smartness in wit which cuts while it pleases. Wit, he adds, always implies sense and abilities, while humor does not ; humor is chiefly relished by the vulgar, but education is requisite to comprehend wit.

This is a fair record of the popular acceptation of the words, according to which, humor is a low and local, but wit a high and cosmopolite accomplishment. What delights the clown disgusts the gentleman; and the same things which excite a laugh at home, excite a sneer abroad. Humor and wit are both addressed to the comic passion; but humor aims at the risibility, and wit at the admiration. Humor is the seasoning of farce, and wit of comedy. Moliere's *Médecin malgré lui*, is a piece of humor too coarse for a polished audience; his *Misanthrope* is a piece of wit too refined to be interesting among the multitude. Humor seems to exclude, and wit to include the idea of thought, study, and difficulty conquered; yet both are exerted with apparent instantaneity. Humor judges by instinct, wit by comparison.

Wit is etymologically connected with the old english verb *I weet, I wot, I have witten*; and *to weet*, or *to wit*, for it occurs in both forms, means to know, to perceive, or something like this. All abstract terms acquire a vague signification, when the sensible idea is forgotten of which they are the ghosts. Is it in this instance irrecoverably lost? There is a german verb, technical among hunters, *wittern* to smell. '*Das wild wittert den jäger*. The game smells the huntsman. *Wie schiffer pflegen, sieht er nach luft und wind, und wittert sturm und regen*. As sailors use, he looks at the sky and wind, and smells storm and rain.' Wit then, is that faculty of the mind which answers to the sense of smelling; a sagacity somewhat imperceptibly exerted in detecting delicate and concealed phenomena, whose inferences are mostly stated in hints, or in pantomime, but which is not the less trustworthy, from the difficulty, or inexpediency, of translating into language, and bringing to definition its perceptions.

Humor means *moisture*. When snuff, mustard, or onions, are applied to the nose, an increased secretion is occasioned in the salival glands: they make the mouth water, as the phrase is. When the wit is occupied in coarse and stimulant discriminations, surely this same organic affection comes on insensibly—laughter cures thirst. However, this is an etymology which Plato would class among the illustrative. Historically speaking, *humor* was applied by physicians to designate the various fluids secreted and circulated in the human frame. The predominance of a choleric or phlegmatic, of a sanguine or melancholy, temperament, was supposed to depend on a greater or less abundance of particular humors. Hence *humor* came to signify disposition, character. By degrees it stood for prominent tendencies: he was called *a humorist* who indulged his genius. At length it was applied to ludicrous peculiarity, and thus took its present station in english nomenclature.

I wish Hartley had written better on the metaphysics of the smell—on the ideas abstracted from the perceptions of that sense—he might have maintained that to be born with a good nose constitutes a predisposition to wit; but these were a class of ideas to which his attention was not prone. Obscenity may be natural to men of wit; the musky odors of sensuality cannot but be attentively absorbed, where the sense of smell predominates; writers of this class abstain from it, evidently more from decency than inclination.

How strong a disposition men of humor have for attending to ideas physically nasty, may be inferred from the writings of Swift. How much more frequently the wit is evolved in the perfumed classes of society, may be deduced from the turn of Pope. Shift the places of these two men—sing Pope among

barbarians, and station Swift in the metropolis, the author of the Dunciad would have given us a wedding-night; and the author of Gulliver would have hazarded nothing coarser than the memoirs of Scriblerus.

Voltaire had a good nose, which turned aside from the disgusting and the faintly perceivable; he seldom choaks with a maw-wallop, he seldom attempts to make his reader die of a rose in aromatic pain. Lucian had a quick nose, but he records too many of his insipid perceptions. Wieland had too fine a smell; his reader must be practised to be aware of his far-fetch.

#### *Dale. Valley. Vale.*

Dale (german *thal*) signifies a hollow between high grounds. Valley (latin *vallis*; french *vallée*) signifies a hollow between high grounds. The one is a northern, and the other a southern word for the same idea. But, as it is esteemed a perfection in english writing to construct an antithesis with words of a colloclal origin, it is become usual to oppose *dale* to *hill*, which is also a word of saxon descent; and to oppose *valley* to *mountain*, which is also a word of french descent. Hence we are accustomed to attach ideas of inferior magnitude to *dale*, and of superior magnitude to *valley*: by standing in opposition to the words *hill* and *mountain* they have acquired the same relative character for dimension.

Vale, says Dr. Johnson, is a poetical word, and no otherwise distinct from valley. In this case it is needless, for dale is also monosyllabic, and fitted to the same rimes. Vale, says Dr. Trusler, signifies a space more extended, a broader, a less parallelly bounded hollow than valley. He is probably right, for vale is derived from the french *vallon*, which comes from the italian *vallone*: so that an augmentative

syllable forms part of the etymon. *Vallone* is a great valley; a little *vale* would be a contradiction in terms; yet such phrases as 'snug vale' occur in the poets and novellists. *Valoon* would have been the proper form of importing the word\*.

*Sin. Vice. Crime.*

Actions contrary to the precepts of religion are called sins; actions contrary to the principles of morals are called vices; and actions contrary to the laws of the state are called crimes. Sin meant originally a speck, spot, or pollution (*macula*, *macula*; *agnusculum urinum reddere*); vice (*vitium*) a blemish or defect of body; crime (*crimen*) a badge, a note, a mark, a stigma: the relation of these sensible ideas has been retained in the abstract terms to which they are respectively reduced.

The society called 'for the suppression of vice' is not named with precision: the actions, which it has attacked, are sins and crimes, but not all of them are vices.

A sin, a vice, a crime, are the objects of theology, ethics, and jurisprudence. Whenever their judgments agree, they corroborate each other; but as often as they differ, a prudent legislator appreciates the guilt and punishment according to the measure of social injury.

*Gibbon.*

*Persuasion. Conviction.*

Both these words express an assent of the mind to what has been presented to it as true, with an accessory idea of the determining cause of such acquiescence.

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\* Vale is also employed for money given to servants on quitting a house, from *vale fare-well*: to this use the word should be limited, and it should be pronounced as a disyllable.



Persuasion is an assent founded on proofs imperfectly evident, and is commonly produced by an address to the feelings and the imagination. Conviction is an acquiescence founded on proofs evident and satisfactory, and is commonly produced by an address to the reason, by forcible argument. That which is sweet (*sunda*) persuades; that which is binding (*vincere*) convinces.

Persuasion, says a French writer, is a more active principle of conduct than conviction: the persuaded man deals in asseverations and bustle, in order that he may pass for convinced; but the convinced man awaits, with a sort of pity, the occasion of others to his opinion.

A barrister has to persuade the audience and to convince the judge: a sentence is willingly pronounced, when public sentiment is prepared to approve it; but it is unwillingly pronounced, when there is only a persuasion, and not a conviction, of its justice.

#### Discovery. Invention.

If the art of encaustic painting on glass were to be revived in its ancient perfection, we should call the process a discovery: had it never yet been practised, we should call the process an invention. The discoverer of galvanism. The inventor of brandy. That which existed before, but in an unnoticed state, is said to be discovered: that which is called into being for the first time, is said to be invented. Magnetism was discovered long before the compass was invented. Galileo invented the telescope: Harvey discovered the circulation of the blood.

This use of the terms is correct; we *uncover* that which is hidden; we *come at* new objects.

#### Cure. Remedy.

A cure is the effect of a remedy: the one describes

a beneficial constitutional change in the body, and the other the drug, application, or process which brought on the change.

These words would not require explaining, had not Dr. Trusler mis-stated their application; yet their derivation would justify some confusion in their use; for *cura*, care, is an efficacious remedy; and remedy, the *thing curing*, has acquired an abstract termination.

*Abasement. Baseness.*

Levizac begins his neat collection of french synonyms with the words *Abaissement* and *Basesses*. Low-ering and lowness are the corresponding english words. Abasement is the passage downwards; baseness the state of being low. *Bas* is french for low.

Abasement, as christianity maintains, may be meritorious; it may be a voluntary stooping, a conquest over haughtiness, arrogance, pride. 'There is an abasement because of glory,' say the translators of the Ecclesiasticus. Abasement, applied to the condition of men, means degradation; but there are who bear abasement, so as to make it a reproach to the degrader.

Baseness, though it properly means lowness, is always used for a lowness that displeases. Shakespeare talks of the baseness of a bastard's birth, Dryden of the baseness of mistrust, Swift of the baseness of alloyed metal. This association of idea is not unnatural; the *base* of a building is usually filthy. In the cimbric, *basea dow* implies false gods.

Baseness is applied to musical sound, without any association of displeasure. A *base* voice. Lord Bacon opposes baseness to trebleness of tone. In base notes the vibrations are slower.

*To abolish. To abrogate.*

To abolish is to *wash out* (ab-luere), and to abro-

gate is to *ask off*, (ab-rogare). Abolition is a more gradual, a less sensible and formal process, than abrogation. Disuse abolishes; positive interference is necessary to abrogate. Customs are abolished; laws are abrogated. The mischievous authority of spiritual courts has in a great degree been abolished, but has not been abrogated. Christianity has been abrogated at Paris, without being abolished: it has been abolished in some german universities, without being abrogated.

### *Vision. Apparition.*

"The organs of sense (says a modern ideologist) apparently consist of bundles of tubulated fibres, the one extremity of which communicates with external surfaces, and the other with the seat of the soul: a sensation is a motion at the external extremity, an idea a corresponding motion at the internal extremity of these organs."

The words vision and apparition bear to each other the same relation as these sensations and ideas; but are applicable only to the phenomena of the sense of sight. Vision describes a train of sensations, apparition a train of ideas, of sight. Vision takes place in the presence of the exterior illuminated objects, which it copies; apparition takes place in the absence of the objects, which it represents. What we behold during dream is not vision, but apparition: it is not sight, or reality, but reminiscence, or semblance. Apparitions are the only ghosts.

Vision in the next life is the perfecting of faith in this; our faith here is turned into vision there, as hope into enjoying.

*Hammond.*

Suddenly stood at my head a dream;

Whose inward apparition gently mov'd

My fancy.

*Milton.*

These words are not always used with equal precision; but in general the poet, the orator, or the

theologer, who would ascribe peculiar vividness to an apparition, calls it a vision; and a vision, of which it is wished to enfeeble the impression, is called by reversing the hyperbole, an apparition; the ideal being avowedly less trustworthy than the sensitive perceptions. Dr. Trusler has given an opposite account of these terms.

*Village. Hamlet. Town.*

The privation of a market, says Beauzée, distinguishes a village from a town; and the privation of a church distinguishes a hamlet from a village. This french usage corresponds with our own, but is not based on etymologic propriety; for town being derived from *tunon*, to shut, ought to mean a village walled in: hamlet being a diminutive, and village a collective, they ought rather to differ in size than in kind.

*Seat. Residence. Dwelling. Mansion.*

Seat and residence are applied when the situation is in question; dwelling and mansion, when the habitation is considered. A beautiful seat; a pleasant residence; a handsome dwelling; a spacious mansion. That is a seat or a mansion, which habitually appertains; that is a residence or a dwelling, which is actually occupied. Dwelling being a native and mansion a foreign word, higher ideas of grandeur are attached to the latter: the dwelling of a cottager; the mansion of a mayor.

*Reformation. Reform.*

Reformation is the *forming again*; reform is the *new form*: the first is the process, the second the result. The words are at home in a pottery, where the vases, which by any accident become dented in the drying, are cast again into the mould, or placed anew on the turn, to be reformed.

Some of our writers have imagined that the word uproar is derived from *to roar*, (saxon *raran*) and therefore suppose it includes the idea of noise, which is a mistake. So Holiday: 'The uproar was so loud, that the accusation itself could not be heard.' The word ought to have been spelt *uproor*.

*To improve. To meliorate. To emend. To better.*

The latin *probus* is a contraction of *probatum*, tried: the english verb *to improve* is said by Skinner to be derived from *in* and *probus*, and to mean *probum facere*; now as *probus* is used in a good sense for *approved*, so *probum facere* may signify, it should seem, *to make trial of successfully, or experience to sanction*. But the latin infinitive *improbare*, whence *to improve*, is the natural and real derivative, means *no* such thing; on the contrary, it signifies *to disapprove, to find fault with, to disallow, to discredit, to reproach*: the *in* of the compound is not the preposition *into*, but the privative *against*. The substantive *improbatio*, whence our *improbation*, always means, as defined by Johnson, the act of disallowing, and censuring.

*To improve*, therefore, is a wholly vicious word, of which the signification attributed to it by english writers has no parallel, no corroboration, in the language whence it has been imported, nor even in the modern french. Perhaps it is a corruption of *to imp-groove*, deriving from the falconers, who were wont to insert *imps*, or adscititious feathers, in a *groove*, or slit, make in the hawk's wing. Gardeners again *imp-groove*, or ingraft, fruit-trees, and may have lent the term to agriculturists, who apply it very freely to their method of bettering the produce of land. In the one case a new meaning, in the other case a new spelling should be given to the word: in its present form it probably is the rustic vulgarism. Pope has it,

Heaven seems improv'd with a superior ray.

which line is otherwise worthy of an irish poet:  
how should rays from above fall on heaven? And  
Dr. Watts has it, no less unintelligibly,

How doth the little busy bee

Improve each shining hour!

Is the Improved Version so called, because it is  
found fault with, or because it is emended, or because  
it is much recurred to for edification?

From the latin *melior*\*, better, or from the french  
*meliorer*, better, derives the legitimate word *to*  
*meliorate*, or *to meliorate*.

From the latin *emendare*, to efface blemishes (the  
etymon is *menda*, a spot) derives the english verb *to*  
*amend*, or rather *to emend*.

*To meliorate* supposes or not denies that a thing is  
well already: *to emend* implies something wrong.  
Incorrect writing requires emendation; dull writing  
requires melioration. *To better* is the saxon word  
for *to meliorate*, it differs only in being plainer, less  
refined, less affected.

Although our etymologists agree in deriving the  
english verb *to mend* from the latin *emendare*, I sur-  
mise the existence of a saxon infinitive *mandan*, from  
*mand* a basket. *To mend shoes* is not to remove a

\* How comes it that the comparatives *melior*, and *better*,  
are used in a sense diametrically opposite to their positives,  
*malus* and *bad*? Perhaps these two words at first signified  
*strong*. The savage views strength in another as an odious  
quality, because it is likely to prove hostile and inconvenient;  
but, in comparing two strange individuals, he will give the  
preference to the stronger; self being no longer the secret  
object of comparison, he will regard with complacency the  
very quality which he before viewed with apprehension; and  
thus *strong* man may excite the feeling expressed by *bad* man,  
and *stronger* man the feeling expressed by *better* man. So, in  
the greek, *κακίους* has sometimes an obnoxious sense; but  
*καίους* and *καίους* a good one. Terence has *male metus* for  
*I strongly fear*.

blemish ; this idiom cannot have grown out of the latin etymon. The shoes of our forefathers were a basket-work of lindel bark, and were spliced into repair. *Mande* means a wicker rattle.

*To copy. To imitate. To counterfeit.*

By what gradations of metonymy the latin word *copia* can have attained the signification of the english *copy*, there is difficulty in guessing. The train of modification was laid early, for Plautus has *Tuam copia* *ecceam* ! Perhaps the scribes first called their text, then their task or allowance, and lastly their transcript, by the name *copia*. To copy now means to transcribe ; and also to transfer a delineation. A copy is a transcript of a writing, or a likeness of a picture. Imitate derives from the latin *imitare* to make a likeness. Counterfeit derives from the french *contrefaire*, to make against, or in competition with, something else ; to mock, to ape, to simulate, to parody.

We copy a writing when we transcribe the words ; we imitate a writing when we transcribe the fashion of the letters ; we counterfeit a writing when we put off the likeness for the original. We copy an author when we transcribe his words ; we imitate an author when we adopt the peculiarities of his style ; we counterfeit an author when we impose a forged for a real production. One copies from sterility ; one imitates from esteem ; one counterfeits for pastime. To copy with servility ; to imitate with embellishment ; to counterfeit with caricature.

*Mist. Fog.*

By mist, says Dr. Trusler, is understood a thin cloud hanging very low ; or rain so extremely small as not to be perceived in drops. By fog is implied a moist vapour near the surface of the land ; or

water so dense as to obscure the sight. The mist falls, the fog rises.

The anglo-saxon *mist* signifies gloom; the danish *fog* means cloud; the hollandish *fok* is a worsted gauze of which streamers are made; so that dim transparency seems to be the radical idea in both words. Wholly to account for the usage indicated by Dr. Trusler, mist should mean *cloud*, and fog should mean *smoke*.

### *Justness. Precision.*

That is just which is *justum*, commanded; which is according to law, to rule, to order. He writes with justness who obeys the prescript of the grammarian or of the rhetorician.

\* *Precidere* is to note or mark with a stroke, as carpenters do before they saw; to cut a little before, as drapers do who are to rend the residue; to pare away with purpose and foresight. Precision of style is apt brevity. That is precise which is close cut so as to fit.

Justness prevents our running into errors; precision removes every thing that is useless. *Trusler.*

Precision of discourse is a mark of justness of mind. *Trusler.*

The rhetorists have employed the word precision to designate the highest perfection of composition, and class aptness, or putting the right word in the right place, under the head precision. Perhaps *hit-tingness* deserves to become a word of art: to hit the mark, to err on neither side, to attain the very end at which one aims, whether of amplification or condensation, whether of clearness or obscurity, whether of panegyric or satire, whether of nakedness or ornament, is the criterion of skill. Precision of style is often, but not always conducive to a writer's purpose.



*Painting. Picture.*

**Painting** is derived from *paint*, which signifies the colouring material; hence the presence of such colors constitutes a painting. The sign of the chequer is a painting.

**Picture** is derived from *pingere*, which means to delineate, and is perhaps originally but an orthographic variety of *pingere*; hence the presence of representative delineation or design constitutes a picture. Embroidery is called *pictura textilis*. We say pictures in tapestry, pictures in mosaic.

The painting is almost the natural man:

He is but outside.

*Shakspeare.*

Pictures and shapes are but secondary objects, and please or displease but in memory.

*Bacon.*

West's works are rather good pictures than good paintings: he excels in drawing and composition, he fails in colouring; his drab-coloured creations are shapen in fine moulds.

*School. Academy.*

*Schola* was used of the lobby to a bath-house, of a piazza, and of other inclosed places, where philosophers occasionally gave lessons. *Academus* was a citizen of Athens, who kept a gymnasium, or school of bodily exercises, and who finally bequeathed his house and garden to the public; it became a favourite walk for students. School, therefore, excites an idea of confinement, where the lessons are given between four walls; and academy an idea of liberty, where instruction is picked up on the saunter.

Schools begin the education; academies finish it.

*Trusler.*

School is generally applied to any house of discipline and instruction, where admission is venal. Academy is applied technically to those voluntary

combinations of men of letters, who aspire not to teach, but to advance the arts or sciences.

*Regularity. Order.*

*Regula* means rule; and *ordo* rank. Whatever is done by rule, be that rule good or bad, is done with regularity. Whatever is done by rank, that is, with a present sense of proportion and relative value, is done with order. Regularity implies repetition; but a precedent may be set with order. A good order once established deserves to be acted on with regularity. Regularity is often departed from for the sake of order.

*To prefer. To choose.*

To prefer is an act of the judgment; and to choose is an act of the will: the one describes intellectual, and the other practical, decision. To prefer is *to put before*, and to choose is *to take hold of*. We may prefer a luxurious table with its gaudy guests; but we often choose the unrestrained society of the club-room. Many a man prefers the fairer and chooses the richer mistress.

*To observe. To remark.*

To observe is to record with the eye, and to remark is to record with the pen; the one requires patient attention, (*ob* and *servare*) the other *marked* notice. We observe the weather-glass in order to remark the level of the quicksilver; we may remark the indications of to-day in order to observe the variation of to-morrow. It is the part of a general to observe the motions of the enemy, and to remark those of his men who distinguish themselves in battle. In old times there were more observers than remarkers; in the present state of literature there are more remarkers than observers. The statement

of an individual fact is called a remark; and the statement of an inference, an observation.

*Pellucid. Transparent.*

That is called pellucid, which is pervious to light (*per* and *lucidus*); that is called transparent, which is pervious to the shapes (*trans* and *parere*) of objects. Ground glass is rather pellucid than transparent; smoaked glass is rather transparent than pellucid.

*Farewell. Adieu.*

Both these forms of taking leave are applied daily and vaguely; yet we oftener bid farewell to those who quit us, and adieu to those whom we quit. Farewell is employed on light occasions; adieu should be reserved for those formal and serious separations, when it is natural to invoke the blessing of God.

*Prevalent. Prevailing.*

What habitually prevails is prevalent, what actually prevails is prevailing. Among the Orientals, turbans, among the Europeans, hats, are prevalent. Commerce and war sometimes transplant so many Franks into the east, that at Smyrna and at Alexandria it has occasionally been questioned, whether hats or turbans were the prevailing wear.

*To hope. To expect.*

Anticipation of futurity is an idea common to both words: in proportion as that anticipation is welcome, we hope; in proportion as it is certain, we expect. To hope is to *open* the arms; to expect is to *behold from afar*. The young man hopes to marry, the old man expects to die.

*Acquisition. Acquirement.*

Acquisition is applied to material, or physical, and

acquirement to moral, or spiritual, attainments. We say acquisitions of fortune, but acquirements of literature. To win a province is an acquisition; to learn a language, an acquirement. The merit, that leads to wealth, passes for an acquisition, that leads to fame, passes only for an acquirement.

*To forsake. To neglect. To desert. To abandon.*

Forsake is derived from a low-dutch verb collateral with the english *to seek*, in composition with the inseparable preposition *for*, which has a privative\* meaning. To forsake then signifies originally *not to seek*, or to desist from seeking; and forsaken that which is sought no longer.

Last summer you came frequently to London, but now you quite forsake it.

The latin *negligere* is a privative of *legere*, to pick, cull, or choose, so that *to neglect* closely resembles in etymologic growth the english verb *to forsake*. But as that means primarily 'not to select,' and this 'not to visit,' the one inattention implies contempt, and the other only indifference.

The apartments and gardens remain in the nicest order; though the villa is forsaken, it is not neglected.

*Desertor* is used in latin of a soldier who leaves his colors; hence an idea of blameworthy and disgraceful separation adheres to the word.

Thou mean deserter of thy brother's blood. *Pope.*

\* This privative inseparable preposition also occurs in *forbear, forget, forgo, forlorn, forswear, forworn, &c.*: some writers ignorantly confound this preposition with *fore*, and spell *forego*. To *forego* is to go before, and to *forgo* is to go without.

*Abandon* is derived from the french *abandonner* a concretion of the words *donner a ban*, to give up to public blame. This phrase was used in early times both in a civil and religious sense; for we read of the ban of the empire for civil interdict, and of the ban of the kirk for ecclesiastic excommunication. To abandon, then, is to expose to that desertion, which results from public and formal denunciation; to forsake with solemnity. It is used of things as well as persons.

The passive gods beheld the Greeks defile

Their temples, and abandon to the spoil

Their own abodes.

*Dryden.*

He has forsaken his home, and deserted his wife; it is said his affairs are so neglected, that the property must be abandoned to public auction.

*To give up. To cede. To yield.*

To give up is to give in an attitude, which announces the superiority of the receiver; it implies therefore humiliating, if not unwilling cession.

Give up your sword. He gives up London to reside wholly in the country. That fellow is given up to every vice.

*To cede*, although omitted in Johnson's dictionary, is in common use; it originally meant merely to go aside, to give place. *Ex transverso cedit, quasi cancer solet.* It is therefore not accompanied, like 'to give up,' with any accessory idea of humiliation.

Un grand cœur cede un trône, et le cede avec gloire.

*Corneille.*

Of a lawsuit the cost is certain, the event doubtful; you will do better to cede than to proceed. By the peace of Amiens, Malta was ceded to its original sovereign, but was never given up to them.

*To yield*, from the anglo-saxon *yldan*, to grow old,

expresses a gradual reluctant cession, a giving up from faintness.

He yields not in his fall,

But fighting dies.

*Daniel.*

An arguer cedes the point which he gives up without controversy, and yields the point which he has struggled for in vain.

*In course. Of course.*

*In course* describes the succession of order; *of course*, the succession of dependence: *in course* announces a sequence merely; *of course*, a consequence: *in course* suggests a regular, *of course* a necessary connection. The nobility attended *in course*; that is, according to the order of their precedence. The nobility attended *of course*; that is, in virtue of their office. I praised him *in course*; that is, when it came to his turn. I praised him *of course*; that is, because his merit required it. The soldiery marched out of town *in course*; that is, in regular ranks. The soldiery marched out of town *of course*; that is, because at assize or election times the law requires their absence.

*Scud. Rack.*

Two layers of clouds are often visible; the lower one moving quickly with the wind which is felt at the surface at the earth; the upper one moving slowly in a direction apparently opposite. The inferior stratum of clouds is called the scud; the superior stratum is called the rack. Scud is a common word among sailors; rack, among poets: the first may be found in Falconer's Shipwreck, and the second in Shakspeare's Tempest: but these terms have not yet passed, as they deserve to do, into the language of science.

*Little. Small.*

Etymologically, little suggests an idea of *levity*, and small of *slenderness* : but both words are used of material objects without much discrimination. Little is more contemptuous, and is oftener applied metaphorically. A short thread is a little thread; only a slender thread is a small thread. A fat little man; never a fat small man. It was a mean thing, a little action; never a small action. A cottage is a small house; a privy is called a little house.

*Train. Retinue.*

Any procession including drawn carriages was formerly called a train (from *trainer* to draw) in contradistinction to the spectators who formed no part of the moving show. The german *zug* has a like root, and a like meaning. A train of artillery.

It has become customary to give the name of 'train' to that part of a procession which follows the principal figure, and in this sense only it borders in signification on the word *retinue*; but the *retinue* denotes the engaged, or *retained*, followers only. Our candidate is to be hoisted in a chair, and paraded round the market-place; a *retinue* of bludgeon-men is engaged, that his voters may be able securely to follow in the train. It was customary at a Roman triumph to have captive slaves in the train.

The train of a lady's gown is fitly so called, because it is drawn, or dragged, after the person. The popularity of this term has occasioned the limitation of the word 'train' to the cue of a procession.

*Untruth. Lie. Falschood.*

An untruth is an involuntary, a lie is a voluntary falschood.

*Plenty. Abundance.*

Plenty (*plenitas*) is fulness; abundance (*ab* and

*undare*) is overflow. Both words in our language are metaphorically applied to the provisional state of the country, to its eatable stock. A year of plenty is a year in which more than the average crop of food has been produced. A year of abundance, however grateful to the consumers, will often occasion discontent among farmers and land-owners.

### *Burden. Load.*

*Burden*\*, says the german synonymist Eberhard, is etymologically connected with the verb 'to bear,' as is 'load' with 'to load.' The one means a weight borne, the other a weight imposed; both include the idea of weight lifted: load excites the active, burden the passive idea.

The porter sweats under his burden. The waggon creaks beneath its load. To him who is unused to labor, a light load is a heavy burden. The trusses weighed for the mule's back already form a load, but can only be a burden while they are carried.

When we are considering in a ship its power of bearing or lifting, we talk of its burden; when we are considering the means of stowing and heaving the cargo, we talk of its loading.

Dr. Trusler says, erroneously, that by burden we understand a weight possible to be borne; but by load, a weight more than we are able to bear. The following phrases are both usual and correct.

'What do you ask for that load of wood? you

\* Dryden writes,

At every close she made, th' attending throng

Reply'd, and bore the burden of the song.

He evidently considers the word 'burden,' when it means a bob or chorus, as identical with the word under discussion, and therefore describes it as borne. It ought to be written *burdon*, and derives from *bouillon*, fr. the drone of a bag-pipe, which serves as accessory music, like a chorus. — The *burdon* of a song.



have employed plenty of cattle to draw it.' 'The burden was too much for him; he has got an injury.' 'You are to carry back the hampers empty; you will have a light load.'

*Breakers. Surges. Billows. Waves.*

Those huge waves whose summits break into foam at a distance from the shore are called breakers.

The breakers in the Bay of Biscay are formidable to mariners.

Those waves which rise higher than others are called surges, from the latin word *urgere*, to rise.

He flies aloft, and with impetuous roar

Pursues the foaming surges to the shore. *Dryden.*

Those waves which swell out more than others are called billows. This term is derived from the verb 'to bulge,' or 'to bilge,' which is itself a derivative from the substantive 'belly;' in anglo-saxon *bilig*. Bilge-water is the water contained in the belly of a ship. Bailey is incorrect in deriving billow from *bellen* to bark or roar. Were he right, billows would signify the noisier waves.

The waves are so called from the anglo-saxon word *waeg*, which is connected with *weagan*, to weigh. A balancing or oscillatory motion is therefore the radical or essential idea; and a wave may be defined a ridge of water in a state of oscillation.

The wave behind impels the wave before. *Pope.*

*Fluctuations. Waverings. Undulations.*

Fluctuation is derived from *fluctus*, of which the etymon is connected with *fluere*, to flow, and *flumen*, flood. Those waves which flow faster than others are the *fluctus*. Movement, tossing, is the prominent feature described.

The fluctuations of the tide. The greatest part of his estate has hitherto been of an unsteady and

volatile nature, either tost upon seas or fluctuating in funds, but it is now fixed and settled in substantial acres and tenements.

From the substantive 'wave' comes a verb 'to wave;' and from the verb 'to wave' comes a frequentative verb 'to waver.' From 'to waver' is formed the verbal substantive 'a wavering.'

Undulation is identical in form with wavering. From *unda*, wave, comes the frequentative verb *undulare*, and hence the verbal substantive *undulatio*. But as in *wave* the fundamental idea is oscillation, whereas in *unda* the fundamental idea is swelling, the metaphorical use of wavering and undulation is different; although when applied to sensible objects the meaning of these words is not always distinguishable.

We say 'the wavering of boughs,' because they oscillate; but not 'the undulation of boughs,' because they do not upswell. '*Undans Ætna.*' '*Undat equis.*' '*Undulata toga.*'

The waverings of hesitation. The undulations of pride. The fluctuations of opinion.

*Clergyman. Parson. Minister. Priest.*

There are three ranks of clergymen below that of a dignitary,—parson, vicar, and curate. Parson is the first, meaning a rector, or he who receives the great tythes of a benefice. By the word parson then is implied one of a particular class of clergy, whereas by the word clergyman is understood any person ordained to serve at the altar. Parsons are always priests; many clergymen are only deacons. Every bishop, dean, prebend, &c. is a clergyman, though not always a parson.

So far Dr. Trusler, and well; but he omits to notice the remaining synonyms. A minister is one who actually or habitually serves at the altar. The

clergyman who delegates his functions is not a minister. The dissenting clergy are all ministers; for as ordination with them confers no indelible character, on ceasing to officiate they revert into laymen. A priest is one of the second order in the hierarchy, above a deacon and below a bishop; it is a title bestowed by specific ordination, which confers a privilege of consecrating the sacrament. Only priests are capable of being admitted to any parsonage, vicarage, benefice, or other ecclesiastic promotion.

The word priest is derived from *πρεσβυτερος*, an elder, a legate, and is applied to the sacerdotal offices of any religion. Minister means servant, and therefore retains the idea of actual employ. Parson is probably from *parochianus*, and implies one whose rights extend over a parish. Clergyman, like fisherman for fisher, is a somewhat awkward substitute for the *clerc* of our ancestors, which meant a graduate, a man regularly educated.

*Continuation. Continuance. Continuity. Continuality.*

Continuation, continuance, continuity, continuallity, are all derived from *con* and *tenere*, and have consequently for their primary sense or radical idea 'a holding together.'

Continuation is used of space, continuance of time, continuity of substance, and continuallity of motion. Thus we say,

'The continuation of a march.' 'The continuance of a war.' 'The continuity of a rampart.' 'The continuallity of explosions.' 'The Paddington canal is to have a continuation into the Thames.' 'During our continuance in any office we are industriously to discharge its duties.' 'As in the natural body a wound or solution of continuity is worse than a corrupt humor, so in the spiritual'

'The continuallity of the noise in the street makes me wish to remove into the Temple.'

Are there adequate grammatical reasons for this practice?

Continuation and continuance derive from the verb 'to continue.' The formative ending *ation*, began in *actio*, signifying 'doing,' The formative ending *ance* is probably corrupted from an obsolete substantive of the Latins *entia*, signifying 'being.' The first therefore has something of a transitive, the second of a passive meaning.

'The continuation of your hostility is unbecoming.' 'The continuance of my deafness grows tedious.'

This accessory idea of action attached to the word continuation renders it fitter for use wherever effort is implied.

'The continuation of the thunder-claps.' 'The continuation of Rapin's History.' 'The continuation of the species.'

But to all passive substantives an accessory idea of state, condition, duration, easily attaches, which renders the prevalent application of continuance natural and proper.

'The continuance of moonshine.' 'A longer continuance here is impossible.' 'Continuance in such company is a continuation of his imprudence.'

Continuity and continuallity derive respectively from the adjectives 'continuous' and 'continual.' The formative termination *ity* began perhaps in *itus*, gait, from 'to go.' As generosity signifies the quality or property of being generous, so continuity signifies the quality of being continuous, and continuallity the quality of being continual. Continuous is derived from the latin, in which language it means 'immediately successive.' Continual is derived from the french, in which language it means

'incessant.' The one is oftener an attribute of substance, the other of motion.

'Continuous waves.' 'A continual stream.'

The shades of meaning attached to these four words are such as their derivation requires: their habitual employment corresponds with their essential significancy: it is likely therefore to be permanent.

### *Bishoprick. Diocese.*

Both these words describe the extent of an episcopal jurisdiction; the first with relation to the overseer, the second with relation to the charge. This is implied in their derivation; the one being compounded of *bishop* and of *rick*, which in anglo-saxon signifies empire, or jurisdiction; and the other being compounded of *dia*, through, and *oikesis*, management.

The jurisdiction of a synod of presbyters may aptly be described as a diocese, but not as a bishoprick. The titular jurisdictions attributed to catholic prelates in countries where their religion is not recognized, are bishopricks, but not dioceses.

The bishoprick of Rome may be said to pervade the dioceses of all the catholic bishops: but the diocese of Rome is limited to that district which has no other bishop than the pope.

The archbishop of Canterbury has more than a hundred peculiars, or churches, in the several dioceses of London, Winchester, Lincoln, Rochester, Norwich, Oxford, and Chichester, where he exercises episcopal jurisdiction; his bishoprick comprehends a part of those dioceses, but his diocese does not comprehend any part of those bishopricks.

### *Bishop. Diocesan.*

He is a bishop, who superintends a diocese any

where; he is the diocesan, who superintends this diocese: the first is a general, the second a local designation.

Diocesan properly means 'belonging to the diocese.' In english, this word is applied only to the diocesiarch, or chief of the diocese. In french, it is applied only to the dependent clergy. "Un évêque ne peut donner la tonsure ni les ordres qu'à son diocésain." There is always a difficulty in preserving distinct usages of the same word in two nations whose literature intercircularly; the arbitrary application will in both countries probably expire, and diocesan will become applicable both by the clergy to their bishop, and by the bishop to his clergy.

Among the ancients bishop and diocese described civil institutions. Cicero was *episcopus ora Campanie*. Strabo says the Romans had divided Asia into dioceses, in each of which sat a judicial court.

The office of *episcopus* among the Latins passes for military, and is supposed to correspond with commissary of provisions, or victualler. If it comprehended the superintendence over distributions of corn among the people, the transfer of the term to an ecclesiastical almoner would be more explicable. Middleton throws no light on this topic, in the relative note which occurs (vol. ii, p. 69) in his life of Cicero.

### *Arms. Weapons.*

Originally arms meant instruments of offence; and weapons, instruments of defence. A sword, a spear, is as it were an artificial *arm*; a hauberk, a shield, is as it were a *coat*: *wepa*, in icelandish, means a coat; and *wapen*, in german, means a shield, and a coat of arms.

*Furor arma ministrat.* O let not women's weapons, water-drops, stain my man's cheeks.

Men should learn the use of arms. In Marshal Saxe's opinion the breast-plate is a weapon unwisely disused. We say fire-arms, never fire-weapons; because fire is not employed defensively.

Our poets have deserted this application of the terms, and employ 'weapons' for instruments of offence, whenever they want a dissyllabic word. So Spenser :

His weapon huge that heaved was on high.  
And Shakspeare :

The cry of Talbot serves me for a sword ;  
For I have loaden me with many spoils,  
Using no other weapon than his name.

They also employ 'arms' for instruments of defence, whenever they want a monosyllabic word. So Dryden :

His surcoat o'er his arms was cloth of Thrace.

And Shakspeare, without any motive of prosody :  
Their wounded steeds.

Yerk out their armed heels at their dead masters.

These words, therefore, are become identical in meaning : yet caprice has consecrated some peculiarities in their employment. We call those instruments *arms* which are made on purpose to fight with ; but we call those instruments *weapons* which are accidentally employed to fight with.

### *Nigh. Near. Next.*

The anglo-saxon verb *knigan*, collateral with the german *neigen*, signifies to lean, to incline : from its participle derives the adjective 'nigh,' which means leaning against, and thence contiguous. The collateral german adjective is *nach* and *nah* : the english adjective occurs with other vowels in neighbour. Near, (teutonic *nacher*) and next, (teutonic *næchst*)

are the comparative and superlative degrees of this same adjective. Nigh is that which leans against; near that which leans more against; and next that which leans most against. My next neighbour, my near neighbour, my nigh neighbour, describe the superlative, the secondary, and the less definite degree of contiguity.

Near is corruptly become positive, and is itself compared in the forms nearer and nearest. Nigh is also compared in the forms nigher and nighest; and next remains a superlative, a mere variation of nighest.

The instinctive impatience of redundance in language is attempting to introduce distinctions between terms, which are in fact different forms or dialects of the same word; we seldom use nigh metaphorically, but we say near relations, and next of kin. We apply nigh to time, and near to place.

The purist will prefer *nigh*, *nigher*, *nighest*, as the most defensible of the usual forms of employing this adjective; and will be somewhat disposed to spell nighbour, instead of neighbour, in order to preserve in the allied words a family resemblance.

#### *Tongue. Language. Speech. Dialect.*

The gothic *tong*, like the latin *lingua*, is the name of that organ with which speaking is principally performed: tongue and language therefore were originally identical in meaning, and differed only in that the one had a northern, and the other a southern derivation. But as the word tongue is also in use among us for the name of the organ of speech, whereas the word *lingua* is not, we are continually reminded that tongue must mean spoken language, whereas we are never reminded that language should. The consequence is that the idea of spokenness has been progressively detached from the word language,



and is now omitted altogether: so that we say, 'The philosophic language of Bishop Wilkins:' whereas in the word tongue the idea of spokenness is retained. 'The vulgar tongue.' 'A mother tongue;' 'A dead language.'

'The written language of the Chinese is understood by the people of Japan in their own tongue: like the arithmetical figures of Europe.'

Adelung has ingeniously shown that the word *to speak* is etymologically connected with words signifying to split and to break; and that speech contemplates language as broken or cut into words. Hence the Accidence rightly says, 'Speech has eight parts:' where tongue or language would be improper. Every thing is speech which is articulate; 'the speech of your parrot is very distinct;' but only that which is intelligible is a tongue.

Where the same language is spoken or written with variations, such variations are called dialects. In Great Britain the Humber is the limitary line of dialect: north of it every thing tends to the scottish pronunciation and idiom; south of it every thing tends to the english pronunciation and idiom. Edinburgh and London have distinct dialects. A dialect is a subdivision of a language.

#### *Bush. Tree. Shrub.*

A bush differs from a tree in that its branchiness begins at the very root; whereas a tree rises on a single stem. The same plant, according to its form or growth, may be a bush or a tree. The hawthorn, which commonly forms a bush, may be educated into a beautiful tree. The willow, which naturally grows forth into a tree, may be profitably cultivated as a bush. Shrub, like bush, is a denomination of underwood. Bush respects the accidental, shrub the habitual, form of growth. Whatever sprouts with

many stems, whether a beech or an oak, is a bush; whatever grows up usually in the form of a bush, as the laurel and the rose, is a shrub.

Bush is etymologically connected with *bauschen*, to tie up in faggots; tree with *true*, which means strait; and shrub with *shreinman*, to impede.

*Bough. Branch. Twig. Sprig or Sprey.*

Bough, being derived from *bugin*, to bend, is one of those portions of the stem which bends sideways, an arm of a tree.

Branch, being derived from *brancke*, paw, is one of the finger-like subdivisions of a bough.

Twig, being derived from *two*, (as *zweig* from *wey*,) properly means one of those side-branches which shoot in couples.

Sprig, spray, or rather sprey, are various spellings of the same word, which is etymologically connected with *to spread*, to sprit and to sprout; they describe the expanding extremities of a twig.

The wind that whistles through the spreys. *Dryden*.

A denuded stalk is not called a sprey; a crooked sprout is not called a twig; a leading shoot is not called a branch; an upright stem is not called a bough.

*Heavy. Weighty.*

Heavy, being derived from *to heave*, to lift with labor, signifies hard to be lifted; whereas weighty means having specific gravity.

A poke of bran may be heavy without being weighty; a bag of money may be weighty without being heavy; a sack of coals is likely to be both heavy and weighty.

In metaphor these words preserve the same relation. An incouvenient burden is termed heavy; an important burden is termed weighty:

‘ A sickly family is a heavy drawback upon a man’s comfort.’

‘ A conspicuous official situation is a weighty undertaking.’

‘ A light wife makes a heavy husband.’

‘ His agents speak weightily and sententiously.’

*Ditch. Trench. Cut. Drain. Channel.*

Hollow length is an idea common to all these words. Where the earth dug out of the hollow is thrown up beside it, we usually call it a ditch; where the earth is spread on each side so as to leave no heap, we call it a trench; where the hollow is continued atbwart a whole isthmus, we call it a cut; where its object is to lay the land dry, we call it a drain; inasmuch as it affords passage to water, we call it a channel.

Ditch, being derived from *to dig*, is naturally used where that operation is obvious. Trench, from *trancher*, to slit, is applicable to a furrow cut by the plough. Cut is a *section*; it implies continuity to the boundary. Drain (*lachryma*,) defines the use, to draw off water. Channel comes from *canna*, a tube, and therefore suggests the idea of perviousness.

*To lessen. To diminish.*

The saxon adjective *less*, and the latin adjective *minus*, signify small: from the one is formed the verb to lessen, and from the other, to diminish; which both mean, when active, to make smaller, and when neuter, to become smaller.

These words are identical in their proper and in their metaphorical sense, and are an instance of idleness in the english language.

‘ Lessen your garden. Lessen your expences.’

‘ Diminish your park. Diminish your outgoings.’

' An object seemingly lessens in proportion to the distance we recede.'

' An object seemingly diminishes in proportion to the distance we recede.'

' A mean action lessens us in the sight of men.'

' Impiously they thought

Thee to diminish.'

' The religious spirit has lessened on the Continent.'

' A diminishing reputation.'

### ***Dealing. Trade. Merchantry. Commerce. Traffic.***

These words are used with so little precision, that one must rather inquire what ought to be, than what is, their respective employment.

Deal means part. A deal is part of a fir-tree. A deal at cards is a partition of the cards. Dealing is subdivision. Collateral words are the german *theil*, part, and *theilen*, to part. A dealer therefore is he who subdivides what he purchases, who tells out anew his commodities. Dealing is retale. A wholesale-dealer, though a common expression, is a contradiction in terms: a retale-dealer, though a common expression, is a pleonasm.

Trade (*tratta*, draught,) implies drawing from the source. He who imports his wine from Portugal, trades: he who buys candles of the chandler, trades: he who sends for cutlery to Birmingham, trades. Immediate supply is the radical idea, whether domestic or foreign aid be invoked.

Merchantry began with the latin words *merere* to purchase, to earn, and *merx*, any thing purchased: but having been brought hither from abroad, it came to be applied, not, as on the Continent, to all those who purchase for profit, but only to those who purchase or sell in foreign countries. In Great Britain the foreign trader is called a merchant: we say

wine-merchant, a silk-merchant, of those who import wine and silk: we call those manufacturers 'merchants' who export the stuffs they make: we apply the term 'merchant' to all those who fetch or carry alien wares. A corn-chandler, or chalander, (from *enchalander*, to cante, to parcel out) is he who buys corn for distribution in the home market: a corn-merchant is he who buys corn for or from the foreign market.

Commerce in the french language answers to merchantry in the english: it means a trading with other countries. We apply the term still more inclusively, and reckon brokerage and banking among the departments of commerce, although no purchases are made by such agents of interchange.

The italian verb *trafficare* was introduced by the Lombards, and it is etymologically connected with the gothic *treffan*, to meet. Traffic consequently signifies that commerce which is conducted by personal interview. Those who make bargains at the Exchange, traffic. Those who inspect the commodities they buy, traffic. Those supercargoes who make contracts on the spot for their loading, traffic. A pedlar traffics. A broker traffics.

#### *Good-manners. Good-breeding.*

Good manners are confined to address and conduct; good breeding includes the fashionable accomplishments; good manners are the effect of intercourse; good breeding of education: good manners imply more of observation; good breeding more of industry. Good manners usually result from good breeding; yet the former are more to a man's own praise, and the latter to that of his tutors.

#### *Low. Mean. Abject.*

Low is the reverse of high; mean of noble; ab-

ject of upstart. He is low who never was far elevated; he is mean<sup>er</sup> who has the disposition of the vulgar; he is abject who is cast down by fortune. The low man creeps; the mean man grovels; the abject man stoops.

Why, but to keep you low and ignorant. *Milton.*

—————Great Cæsar found

Our fathers no mean foes.

*Philips.*

Jesus Christ a vécu dans la dernière abjection.

### *Width. Wideness.*

'The wideness of this paper is so great, that it will cover the chimney-board, without our pasting two widths together.'

In the foregoing example, *width* could be substituted for *wideness*; but not *wideness* for *width*. It follows, that the words in *ness* have always an abstract sense; but that the words in *th* are also applicable to concrete being. In like manner, we say, "The broadness of the road. A breadth of calico."

### *Appear. Seem.*

Quintilian, comparing Sallust with Cicero, said, They were rather to be called *equal* than *alike*:—*Pares eos magis quam similes dicebat.* In this sentence the two adjectives occur, whence the french verbs *paraître* and *sembler* take their origin. • To appear is as much a stronger term than to seem, as equality is stronger than likeness. The shining

\* Beside the adjective *mean*, which derives from the anglo-saxon *meane*, vulgar, and is a kin to *many*; there is another adjective, deriving from the french *moyen*, which is so pronounced in Yorkshire, and which might expediently be so written as, when we say, in the *mean* while; why not, in the *moyen* while? In some provinces, *midwhile* is used for *meanwhile*.

fantasm, which rivals reality, *appears* to the imagination; the faint copy, which only recalls the original, *seems* to be. As the impressions of sense are stronger than those of reminiscence, external phenomena are usually described as *appearing*, and internal phenomena as *seeming*. An object appears less, the further it is off. Many things *seem* practicable, which are attempted in vain.

*Mirth. Cheerfulness.*

Mirth is an effort, cheerfulness a habit of the mind; mirth is transient, and cheerfulness permanent; mirth is like a flash of lightening, that glitters with momentary brilliance, cheerfulness is the day-light of the soul, which steepes it in perpetual serenity. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy; whereas cheerfulness, though it does not give the mind such exquisite gladness, prevents our falling into any depths of sorrow.

*Addison.*

Mirth is derived from the adjective *merry*, which is itself a contraction of *marrowy*, it having, of old, been supposed, that the orgasms of excitement penetrated to the *marrow*; and that the men who had most marrow in their bones were the most liable to be exhilarated by wine, or love: *merry*, therefore, describes a gaiety bordering on intoxication, while *cheerful* only describes the satisfaction which accompanies a comfortive digestion.

*Assurance. Impudence.*

*Assurance* is the faculty of self-possession; or of saying and doing critical things, without uneasiness or perturbation of body or mind. *Assurance*, unaccompanied by a sense of propriety and a taste for decorum, often degenerates into impu-

dence, or shamelessness. Yet they are not necessarily connected. Among the vulgar, impudence may be found without assurance; and, among the polished, assurance may be found without impudence. Intercourse with the world progressively bestows assurance; intercourse with the licentious suffices to bestow impudence.

### *Will. Testament.*

If a man, before his death, gives directions, either by word of mouth, or in writing, about the disposal of his property, such authentic directions constitute his last will; but they do not constitute his testament, unless they are reduced to writing, and *attested*. A testament is a witnessed will.

The lawyers have sought to introduce another distinction, and to limit the word *testament* to personal property, to the distribution of goods and chattels; and the word *will* to real property, to the devise of land. In this technical sense, an infant at fourteen may make a testament, but cannot make a will: a testament requires executors, but a will requires no executor.

Every testament is a will; but every will is not a testament.

### *Brute. Beast.*

Both these words are applied to animals, as distinguished from birds, insects, fishes, and man; but the term *brute* is confined to the untamed quadrupeds.

We say, *beasts* of burden, never *brutes* of burden. The *beasts* of the field; the *brutes* of the forest.

The man who abuses domestic indulgence, and gets drunk, is called a *beast*; the man who abuses his strength, and behaves cruelly, is called a *brute*.



Dr. Trusler gives an opposite account of these words.

*Fast. Hard.*

Fast and hard are both adverbs of motion. But as the momentum of a moving body is compounded of its rate of velocity, and its weight of matter, according to philosophers; so, according to common talk, to run, to ride, or to rain, *fast*, describes the rate of velocity; while to run to ride, or to rain, *hard*, describes the weight of matter called into action. He who works fast will soon have done; he who works hard will soon be weary.

*Religion. Devotion. Piety. Sanctity.*

Religion is the bond which ties us to the Deity; it is the external contract, the alliance made by others. Devotion is the wish to become obedient to the Deity; it is the internal subjection of man to his God. Piety is that filial sentiment, which we feel for the Father of all. Sanctity is the habit of interior coercion, which a constant sense of duty to the Godhead inspires.

He is religious, who adheres to the ordinances of his country, or his sect. He is devout, whom this adherence has trained to allegiance. He is pious, who regards the Deity as his father. Sanctity is to piety what devotion is to religion—the state of mind which results from acquiescence in the feeling.

Some men are pious, without being religious; and some are religious without being pious. For a worldly person it is sufficient to be religious. Those are devout whose purposes embrace their interests in other worlds. There is a fear of God observable in these times among Calvinists, which is no less hostile to piety, than that rude familiarity with the Almighty which

is observable among Methodists. Yet all these sentiments grow out of religion.

Religion is considered as a duty; piety as a merit; devotion and sanctity as equivocal excesses. This arises from the scepticism of the world, which questions the eventual retribution of the industry spent in devotion, or of the privations incurred from sanctity. One may infer a man's creed from his using the words devotion and sanctity with deference, or with a sneer.

#### *Kingdom. Empire.*

Etymologically speaking, a country governed by a king is a kingdom; and a country governed by a successful general, or *imperator*, is an empire. In this sense, England is now a kingdom, but was, under Cromwell, an empire; as France is under Bonaparte.

Usage, however, defines an empire to mean an accumulation of distinct sovereignties under one ruler. The french empire. The british empire. Extent, not title, constitutes the essential character; yet monarchy is implied in either designation. We do not say, The empire of North America. The roman dominion was originally a kingdom, then a republic, then an empire.

#### *Affliction. Chagrin.*

Affliction is to chagrin what a habit is to an act. The death of a wife causes affliction. The loss of a law-suit causes chagrin.

The mother was so afflicted at the loss of a fine boy, who was her only son, that she died of grief for it.

*Addison.*

Hear me, and touch Belinda with chagrin;  
That single act gives half the world the spleen.

*Pope.*

*Oblong. Oval.*

Oblong, from the latin *oblongus*, means longer than broad; oval, from the latin *ovum*, egg, means egg-shaped. It is usual to call figures rectilinearly bounded oblong, and figures curvilinearly bounded oval, when the length exceeds the breadth; but, in strictness, the term oblong is applicable to curvilinear figures, although the term oval is not applicable to rectilinear figures.

*Put. Place.*

To put is to place in any situation; to place is to put in a specific situation. Columns, though put to support an edifice, should be placed with symmetry.

*Equivocal. Ambiguous.*

When a saying (*æqua* and *vox*) is equally intelligible in two distinct senses it is equivocal\*. Such would be this phrase: 'The son of that blacksmith at Radcliffe, who broke into the banking-shop'—where the relative *who* may have for its antecedent, either the nominative of the sentence, or the contiguous substantive, either son, or blacksmith; so that it remains questionable, whether house-breaking is imputed to the youth or to the father. Such again is this french punning epigram:

Delisle, ta fureur  
Contre ton procureur  
Trop vitement s'allume;  
Cesse d'en mal parler,

---

\* The word 'equivocal' has been vitiously applied by men of science as an epithet to generation: they call that 'equivocal generation' where the parentage is supposed to be heterogeneous, or the production spontaneous.

Tout ce qui porte plume  
Est crée pour voler.

These two last lines comprize the equivoque: they may be construed 'Whoever bears feather is born to fly,' or 'Whoever bears pen is born to rob:' and thus a satire on the attornies is sheathed in the case of an idle truism; and a bitter expression is read as an innocent one.

The latin verb *ambigere*, to doubt, is derived by Ainsworth from *am*, about, and *agere* to drive; the primitive meaning of *ambiguous*, therefore, is driftless; going this way, going that way, for want of knowing the right direction; or, as we say in english, at a loss. Of the two instances just given of equivocal expression, the first, the unintentional equivoque, may with propriety be called *ambiguous*; but where the equivoque is intentional, the metaphor implied in ambiguity seems inapplicable:

Ambiguity, if it excludes the idea of purpose and design, must always describe a vice of diction: it is a learned word for what the english call *bothering*, which is derived from *both*, and is applied to phraseology, that may be taken both ways, 'that palter with us in a double sense.'

Trusler and Blair have undertaken to discriminate these words—after reading their explanatory phrases, I am still much at a loss to perceive the difference they would assign.

Equivocation has two senses; the one natural, in which we would have what we say understood, and in which the hearer does absolutely understand us; the other perverted, and understood only by the person speaking. Ambiguity has one general sense, susceptible of different interpretations; it always creates a difficulty in getting at the true sense of the author, and sometimes an impossibility. *Trusler.*

An honest man will never employ an equivocal

expression; a confused man may often utter ambiguous ones, without any design. *Blair.*

In the foregoing passages, Trusler and Blair have expressed themselves conformably with the definitions inferred from etymology: but when Trusler goes on to say: 'We make use of an equivocation to deceive; of an ambiguity to keep in the dark:'—and Blair, 'An ambiguous expression, when it is used with design, is with an intention not to give full information' they rather supply examples than definitions. He talks ambiguously who blunders into double meaning; he equivocates, who purposely recurs to it.

*Clear. Distinct.*

We see an object clearly whenever it is sufficiently illuminated to enable us to form a general idea of its figure; but we see it not distinctly until we can recognize its parts. *Clarare* is to grow bright, *distingere* is to separate by the touch: the one dissipates obscurity, and the other confusion.

Old men oftener see clearly, than distinctly. Short-sighted persons see contiguous objects distinctly, distant objects clearly. Strong light favours clear vision. A faint one-side light favours distinct vision.

*To barter. To chaffer. To exchange. To truck.*

The french words *barat* and *baraterie* are terms of maritime law, and describe that injury which commodities suffer in a voyage, not from the peril of the sea, but from the negligence of the ship-captain. The insurer (says the french Ordonnance of 1681) shall not be liable to pay for damage accruing by the carelessness of the mate or captain; unless, in the policy, surety be expressly given against *baraterie de patron*. From the french verb *baratter*, to deduct,

or to abate for baratry, comes the english *to barter*. *Barter*, therefore, ought to mean nearly the same as *tare*. Merchants often charge commodities by the *gross* weight; they then deduct, under the name *tare*, a percentage, or allowance, on so much of the commodity as is supposed to be injured by the package, or journey; and charge only the *net* weight or uninjured portion, at the full price. So again, in the potteries, an allowance is often made for *breakage*, which is deducted from the invoice, whether the wares arrive broken or entire.

*Barter*, instead of meaning an allowance made on the price of merchandize for supposed injury at sea, now means the interchange of commodities for commodities: it is corruptly become identical with *truck*.

He who corrupteth english with foreign words is as wise as ladies, who change plate for china; for which the laudable traffic of old clothes is much the fairest barter.

*Felton.*

*To chaffer* is a frequentative verb formed from the obsolete verb *to chap*, to purchase, to buy. *Chap* and *chapman* are collateral with the german *kauffen* and *kauffman*: but neither of these words, though common, are recorded in Johnson's dictionary. *To chaffer* does not however signify, as in strictness it ought, to purchase frequently, but to purchase at frequent attempts, to higgie.

Chaffery, that is buying and selling.

*Spenser.*

To chaffier for preferments with his gold. *Dryden.*

The after latins had *excambiare*, whence the French made *échanger*, and we *to exchange*: it means to give one thing for another. Commodities are exchanged for commodities. Wares are exchanged for wares. Money is exchanged for money. Technically, a bill of exchange is a payment for money received in one place by a draft on another: so

that the permutation of different currencies constitutes the especial business of the exchanger.

While bullion may be had for a small price more than the weight of our current cash, these exchangers generally choose rather to buy bullion than run the risk of melting down our coin. *Locke.*

From Constantinople to Barcelona, travelled many technical words of commerce, which were known in the antient and resumed in the modern world. Of this class probably is *to truck*, which we take from the *trucco* of the Spaniards, and which they take from the *τρογχεον* of the Greeks. To exchange goods with a view to profit, is *to truck*.

Go, miser, go : for lucre sell thy soul ;  
Truck wares for wares, and trudge from pole to pole.  
*Dryden.*

I will not exchange even-handed ; but, to make an end of chaffering, I will truck with you the bale of calicoes for the hogshhead of sugar, if you will throw off ten per cent. for barter.

*Saying. Saw. Bye-word. Proverb.*

*Sentence. Sentiment. Maxim. Adage.*

*Axiom. Truism. Aphorism. Apophthegm.*

Here are twelve words which all denote phrases, that affirm, not a particular fact, but a general proposition.

*Say* and *saw* are dialectic variations of the same word, which is collateral with the icelandish *saga*, and is the root of the german verb *sagen*, to say or to affirm. *Saw* being the provincial, and *saying* the metropolitan mode of utterance, the former word has acquired a contemptuous and coarser acceptance. The saws of the vulgar. The sayings of philosophers.

Strict age and sour severity

With their grave saws in slumber lie. *Milton.*

Many are the sayings of the wise,  
Extolling patience as the truest fortitude. *Milton.*

Any phrase, which is often repeated for the sake of eking out conversation, is called a *by-word*; but a proverb is an entire sentence, a short observation, or moral rule, in popular use. Oaths and proverbs are by-words, so are various familiar similes and nick-names. But although a by-word does not necessarily consist of a complete sentence, the term includes every proverbial expression.

I knew a wise man who had it for a *by-word*, when he saw people hurrying to a conclusion: Stay a little; that we may make an end the sooner.

*Bacon.*  
It is in praise and commendation of men, as it is in gettings and gains; the *proverb* is true, that light gains make heavy purses; for light gains come thick, whereas great come but now and then.

*Bacon.*  
*Sentence* answers nearly to the word perception, or thought, and was applied by the ancient grammarians to any affirmation or series of words containing a complete sense. It is used emphatically for a memorable period, for a moral instruction shortly expressed; yet, even in this sense, it rather draws attention to the grammatical construction and oracular formality of the advice, than to the counsel itself. Sentence is to *sentiment*, what form is to matter. The sentences of Johnson are well rounded to the ear, and often contain sentiments worthy to become rules of life. Young is a poet ambitiously sententious; his sentimental character is sublime but gloomy, pious but austere.

From the latin *maximum*, that which is greatest, most important, comes the english word *maxim*, which designates a sentiment singled out for its importance, a leading truth.



From the latin *adagium*, a saying handed down from antiquity, comes the english *adage*, which designates an antique proverb. Fenelon compiled 'Maxims of the Saints;' but the adages of religionists seldom supply an unadulterated morality: the church censured him for teaching heterodoxy, and the court censured him for teaching asceticism.

From the greek *ἀξιος*, worthy, derives the word *axiom*, which ought, therefore, in signification, to approach the latin word *maxim*, and to mean a saying of worth: the greek adjective *axiomatic* is used for august, having authority. It has been customary to teach mathematic science by placing in the fore-ground certain trustworthy or self-evident propositions, on which subsequent demonstrations are based. Such recognised assertions were called *axioms*, as being worthy of peculiar notice. Inensibly the propositions unaccompanied with proof were called *axioms*, in contradiction to theorems, in which the proof was detailed: and thus *axiom* has come to signify a proposition evident at first sight. The english word *truism* gives this very idea of a proposition evident at sight, with the accessory idea of the assertion being superfluous. An intuitive truth, which it is proper to detail, is an axiom; which it is needless to detail, is a truism.

*Aphorism* means limitation; *apophthegm* means a sounding apart: the words differ as definition and separation. A precise aphorism. A detached apophthegm. The aphorisms of Hippocrates define the symptoms of disease. The apophthegms of Plutarch are but a disorderly compilation. Do the sentiments of the modern theatre surpass the apophthegms of the ancient chorus? The most popular proverbs and the oldest adages are not always the soundest maxims. Silly saws and quaint sayings often become by-words among the vulgar. Of the

select sentences in the Speaker the first is a mere truism: 'To be active in laudable pursuits is the distinguishing characteristic of a man of merit. *Deux corps ne peuvent occuper à la fois le même espace :* voilà un axiome. L'aphorisme est un enseignement doctrinal, qui expose ou résume en peu de mots, en abrégé, ce qu'il s'agit d'apprendre ; c'est la substance d'une doctrine. *Roubaud.*

*Public-house. Hotel. Tavern. Inn. Ale-house.*

All places which receive guests for hire are public-houses : an hotel receives them only to lodge : a tavern receives them only to feed : an inn receives them both to lodge and feed ; an ale-house is without a wine licence, and sells only beer.

A gentleman may not frequent an ale-house ; a lady may not frequent a tavern. The master of an hotel disdains, the master of an inn dislikes, to hear his place of entertainment called a public-house : this word is falling in respectability.

*Abstinence. Fast.*

Among religious people abstinence implies a forbearance from certain prohibited food ; and fast, an omission of all food. Fridays are appointed by the church as days of abstinence ; and Good Friday as a day of fast.

*Room. Chamber. Parlour.*

Room is a general, chamber and parlour are particular expressions : a room appropriated to sleep in is a chamber ; a room appropriated to converse in is a parlour. French rooms are often so contrived as to conceal the bed, and to serve at once both for a chamber and a parlour. In the parlour of a convent a grate separates the visitor from the visitée.

*Style. Diction.*

Style is greek for a sort of *awl*, with which the antients wrote on wax : diction is latin for *saying* : these terms, therefore, differ as the english words *penning* and *wording*. Style is applicable to written composition only ; whereas diction is also applicable to spoken eloquence. The style of Burke was superior to his unpremeditated diction. The parliamentary diction of Fox had more energy than his closet style.

*Tome. Volume.*

A tome may forin many volumes, and a volume may contain many tomes ; for the division of the work makes the tome, and the division of the binding makes the volume. The French are fonder of the word *tome*, and the English of the word *volume* ; because the French affect system, and the English convenience, in their subdivision of publications.

*Young. New. Fresh.*

The gardener is actually crying in the street, 'young peas,' 'new peas,' 'fresh peas';—is this tautology? His green peas are *young*, inasmuch as they are not full-grown ; they are *new*, inasmuch as they have not been long in season ; and they are *fresh*, inasmuch as they have not been long gathered. *Young* is etymologically connected with to shoot, to grow : *Vires cogimus juvenescere*. Pliny. *New* is etymologically connected with *niterc*, to glisten ; *nitidus*, shining, looking bright. *Fresh* is etymologically connected with *to freeze*, and means originally unthawed, cool, and hence unkept, uncorrupt. A young widow is one who loses her husband early in life ; a new widow is one who has recently lost her husband. A coat looks new which seems lately

made; it looks fresh, if it appears unfaded. New butter is that which we did not use to take; fresh butter, that which is lately churned. A young man is ungrown; a new man unacquainted; a fresh man, untainted.

*To overthrow. To demolish. To ruin. To destroy.*

That is overthrown, which had been upright; that is demolished, which had formed one mass of building; that is ruined, which has fallen in shoots rushing; and that is destroyed, whose component parts are scattered about, and indistinguishable. 'The columns overthrown, the demolished walls, the ruined arcades, of yon venerable cloister, form so impressive an object, that it would be barbarous to destroy the venerable remain.'

L'idée propre de *renverser* est de coucher par terre ce qui était sur pied; celle de *démolir* est de rompre la liaison d'une masse construite; celle de *ruiner* est de faire tomber par morceaux; et celle de *détruire* est de dissiper entièrement l'apparence et l'ordre des choses.

Roubaud.

*Sea. Ocean.*

By sea is designated a large body of water opposed to land, confined within certain bounds: by ocean a much larger body, whose verge is not particularly known. Thus we say, the Baltic sea; the Mediterranean sea; the Adriatic sea: but the Atlantic ocean; the Pacific ocean.

*Pillar. Column.*

By *pillar* is understood a permanent prop, of whatever shape, employed by builders to support an arch or a roof; and by *column* is understood a round pillar: thus every column is a pillar, though every pillar is not a column. Pillar meant originally a

*pile* of bricks, and column the *entire* shaft (*columis*) of a tree.

In stately buildings the columns are generally insulated by the architect; but the pillars are often engaged within the wall.

*To honour. To revere. To worship. To adore.*

Originally *honor* signifies a slight gift, or present; *reverence* a bow, or prostration; *worship*, a hoisting, or extolling; and *adoration*, a praying-to, or invoking. These are all symptoms of veneration, which rise on each other in significance.

'Honour the king.' 'Merit should be honoured in every condition.' 'Divum templis indicit honorem.'

In these instances the word *honor* is in its place. We are to pay our taxes; we are to remunerate utility; oblations are to be carried to the temple. The primary or radical idea of offering a gift is here an applicable metaphor. But in that sentence of the decalogue, *Honour thy father and thy mother*, the word *revere* would have been more proper, it being the place of parents to make gifts and to endow their children, and not the reverse. We may honour an equal, or an inferior; but we revere only a superior. The slang of fashion often uses the word *honor* perversely. A man expresses himself rationally when he *accepts the honor of dining* with another: he accepts the gift of a dinner. But when Lord Carrington enquires of Mr. Bankes at what hour Lord Essex may *do himself the honor of a visit*, the metaphor is surely violent.

The word *revere* is more fortunate; it is correctly used by all our writers.

They forthwith to the place  
Repairing where he judg'd them, prostrate fell  
Before him *reverent*. *Milton.*

Lucius Verus would omit no opportunity of doing honor to Marcus Aurelius, whom he rather *revered* as his father, than treated as his partner in the empire.

*Addison.*

*Worth* means an eminence, in which sense it is often attached to names of parishes: hence *worthy* means eminent; and *worthship* or *worship*, a lifting into eminence. Those magistrates and public characters who were chaired on being appointed, had anciently the title of *worshipful*, which is still applied to the mayors of boroughs. *His worship* is the rustic title of a village justice. The forms of civil exaltation are in all countries transferred to the gods. Not only candidates for the wittenagemote, but the statues of saints were put on hoistings or bustings, were carried about in procession, and exhibited at the upper end of the temple. By degrees the term *worship* passed, with the practices which it designated, altogether into the service of the church, and now means, venerating with religious rites.

He wad' a torch aloft, and madly vain,  
Sought godlike worship from a servile train. *Dryden.*

Adoration (from *ad* and *orare*) is that rite of worship which consists in *addressing prayer*; and implies a belief in the continued existence and superhuman power of the being so invoked. The catholics adore the mother of God. The unitarians confine their adoration to the Supreme being. The anglican litany concludes with repeated and earnest adorations of Christ.

Intelligent beneficence is the purest attribute of mind: in our equals it should be honoured, in our elders revered; in the heroes of our country, or of the world, it may fitly be worshipped; and in the author of the universe it is devoutly adored.

*Memory. Remembrance. Reminiscence. Recollection.*

Memory, says Locke, is the power to revive again

in our minds those ideas which, after imprintment, have disappeared. The train of ideas so revived constitutes a remembrance. What sensibility is to sensation, memory is to remembrance.

Reminiscence is the act of recovering, and recollection the act of combining remembrances. Those eminences to which we attach the subordinate parts of an object come first into reminiscence; when the intervening portions present themselves in order, the recollection is complete.

*Affection. Love.*

Affection is love unaccompanied with desire; and love is affection accompanied with desire: both imply good will, benevolence, well-wishing toward the object of attachment; but the one excludes and the other includes corporeal longing. Affection unites a man to his child; love to his concubine. In married life, affection fills up the pauses of love, and often succeeds to it. Love is fitful; affection, constant. This distinction has been copied from the latin. *Simiarum generi præcipua erga sætulum affectio. Pliny.* Non sum præceptor amoris. *Ovid.* Shakspeare often uses the word 'affection' vaguely and impurely.

*Discredit. Disgrace. Disrepute.*

Who is out of money falls into discredit; who is out of favor falls into disgrace; who is out of fame falls into disrepute. A bankrupt merchant incurs discredit; a dismissed minister, disgrace; an unsuccessful author, disrepute.

*Pile. Heap.*

Both these words describe an accumulation, with this difference, that *pile* indicates things put up regularly, whereas *heap* implies the want of orderly arrangement. A pile of wood. A heap of rubbish.

We say a pile of bricks when they are the materials prepared for building ; and a heap of bricks, when they are the remains of an edifice overthrown.

*To shun. To avoid.*

To shun (german *scheuen*) is *to turn away from* ; and to avoid (french, *vuidier*) is *to leave empty* : hence the word *shun* is oftener applied to persons, and *avoid* to things.

We shun those whose presence reminds us of any mortifying incident. Let no man make himself a confidant of the foibles of a beloved companion, least he find himself shunned by the friend of his heart.

Avoid the gaming-house. Those who indulge their appetites, but avoid intemperance, commonly enjoy better health than the affectedly abstemious.

Six of us only stayed, and the rest avoided the room.

*Bacon.*

Of late it has been imagined that the verb *avoid* derives from the french *eviter*, or the latin *vitare* ; and it has consequently been confounded by modern writers with *to shun*. *Avoid the room* no longer means, as in Lord Bacon's time, *quit the room*, but *go not into the room*.

*Forefathers. Ancestors. Predecessors.*

Our forefathers and our ancestors are those from whom we descend ; but forefathers include and ancestors exclude parents. Predecessor is not a natural but a civil denomination for one who precedes ; it does not imply genealogic affinity.

An hereditary monarch succeeds to his ancestors ; an elective, to his predecessors. She lies buried with her ancestors.

Each in his narrow cell for ever laid,

The rude forefathers of the hamlet sleep. *Gray.*

We are the children of our forefathers, the descen-



dants of our ancestors, the followers of our predecessors. The word ancestor is never applied to illegitimate parentage: the word forefather is.

*Lodgings. Apartments.*

He lets lodgings, who offers bed-rooms only for hire: he lets apartments, who offers sitting-rooms besides. An apartment is a suite of rooms. In my apartment the lodgings are good. Those who have apartments in the inns of court are usually better accommodated with sitting rooms than with lodgings.

*Arbour. Bower.*

From *herberg*, a haven, or harbour, comes *arbour*; and from *bough*, a branch, comes *boughery*, or bower. A nook which shelters is an arbour; a nook formed of branches is a bower. An arbour of rock-work. A bower of faggots.

*To affront. To insult.*

To affront, is to strike at the forehead; to insult, is to jump upon: the one is the hostile pantomime of an angry equal, the other of a contemptuous superior. In their metaphorical and metaphysical sense these words retain the same relation.

Fearless of danger, like a petty god  
I walk about admir'd of all, and dreaded  
On hostile ground, none daring my affront. *Milton.*

Insultingly he made your love his boast,  
Gave me my life and told me what it cost. *Dryden.*

*To aggrandize. To augment.*

He aggrandizes his family who adds to their rank, their wealth, their reputation; he augments his family who increases the number of his children.

The english word *grand*, whence to aggrandize, signifies excelling in dignity; and the word *augere*, whence *agmen*, and to augment signifies to increase by breeding. In french *aggrandir* corresponds with the english word to *enlarge*; because the etymon *grand* has in that language a vague sense which includes all sorts of greatness. The new suburb contains only shabby buildings; the town is enlarged and augmented, but not aggrandized by this addition. By reading the loftier writers our conceptions become aggrandized, and our sources of ideal pleasure augmented.

### *Cave. Cell.*

The sense in which these words are esteemed synonymous is that of the retired dwelling of some religious person.

Cave is a habitation under ground, made either by art or nature. Cell is a little dwelling raised above ground. We dig a cave; we build a cell.  
Through this a cave was dug with vast expense.

*Dryden.*

Then did Religion, in a lazy cell,  
With empty airy contemplations, dwell. *Denham.*

### *- Luck. Hap. Fortune. Chance.*

In the north of England *to lake* means to play, to game. The collateral gothic infinitive *laikan* means *to exult*. Food staked any where, in order to draw wild animals into a snare, is called *lockspeise* in german. The scandinavian god *Lok* is a god of fortune, and therefore said to have been the cause of Balder's death, who was killed by an accident. From these indications it seems probable that the substantive *luck* must originally have meant *the stake*, the thing played for; next, *the game*, or critical point which determines success; and, lastly, *the unknown cause of casual event* in general. Good luck.

**Bad luck.** When this word is used without an epithet, it has a favourable sense; 'he has a run of luck,' that is, of good luck: 'he is a lucky man,' that is, he wins, he succeeds.

*Hap* is welsh, and *fortune* is latin, for luck. The adjectives happy and fortunate are taken in a favourable sense. Mishap and misfortune are the antithetic substantives; but unhappy and unfortunate are the antithetic adjectives. What games were in early use among the Welsh and the Latins, is of difficult investigation. It should seem that *hap* must have meant *a stake raised by the contribution of numbers*; for the venture, or *hap* hazarded, seems not to be a very stimulant idea: *perhaps* I may succeed. On the contrary, the thing won must have borne a large relation to the venture: the *happus*, the winner, or *happy* man, announces a complete satisfaction. *Hapnap*, whence our hobnob, is cimbric for rashly. A *mishap*, a disappointment as to the prize, describes but a subordinate degree of vexation.

*Fors*, whence fortune, means *a lot*; and probably describes a stake at some principal game, in which the venturers were fewer than at the game of hap; for a *misfortune* is a more serious evil than a *mishap*; yet to be *fortunate* is less gratifying than to be *happy*. Hap is a determinate, fortune a recoverable contingency. In a raffle, sixes is a fortunate throw, if conducive to success; a happy throw, if decisive of it.

*Luck*, then, seems to be the abstract expression, or personification, of even chance: *fortune*, of chance moderately uneven: and *hap*, of very uneven risk. To be lucky is less than to be fortunate; to be fortunate is less than to be happy: yet to be unlucky is more constantly mortifying, and to be unhappy is more decidedly pungent, than to be occasionally unfortunate.

*Chance* means *a die*. It is consequently applicable

to even or uneven risks, to *sis-e-ace*, or *ames-ace* competitions. Whatever results from causes as uncertain in their operation, as the resting of a die on any one of its six bases, is said to happen, or take place, by chance.

Uncommon chances common men can't bear.

The adjective *chance* excites no favourable idea: chance medley is accidental slaughter; the meeting of chance companions may be unlucky or lucky. Mischance is the antithetic substantive. Rhetors call fortune fickle, and chance blind. *Haply* means by chance; *happily* means by good chance. He who gains riches is said to acquire a fortune, even when they are attained by slow industry. Mis-hap excites the idea of a somewhat ridiculous distress; as when a man bruises his nose, or is jilted by his mistress. Luck is not used, like hap and fortune, of a man's general lot, or destiny in life: but only of particular occurrences.

*To yield. To yeld. To wield. To weld.*

It is much to be wished that some orthographic variation could be introduced, for the purpose of distinguishing two verbs so different in origin and meaning as those commonly spelled *to yield*.

Among the blacksmiths and armourers were current the verbs *weldan*, to take hold, and *yldan*, to let go. This anglo-saxon verb *weldan* has bequeathed to us two english verbs (1.) *to yeld*, which we apply only to hot iron, and (2.) *to wield*, which we apply only to cold iron. *To weld a poker* is to join on an additional piece of hot iron: *to wield a poker*, is to employ it for stirring the fire. A welding heat. To wield a sword.

The other verb, *yldan*, to let go, has bequeathed to us one, *to yeld*, which signifies to leave hold, to give up, to surrender.

And courage never to submit, or yield.  
He saw the fainting Grecians yield.

But there is another verb, which would be better spelled *to yeld*, and which signifies to afford, to supply, to produce in value, to pay in money; it is derived from *gold*, money, and, by a vowel-change common in saxon verbs, is written *geldan* in the infinitive. Chaucer often employs this verb, with the pure and original orthography, in the phrase *God yeld you, for God reward you*.

This is the verb intended to be used by Arbuthnot in the sentence, 'Strabo tells us the mines at Carthagera *yielded* daily to the value of twenty-five thousand drachms.' The translators of the Bible have also authorized the like corruption: 'The wilderness yielded food for them.'

Surely it would be better to restore the spelling *to yeld*; whenever *to yeld* is used for to afford, to supply, to reward.

In the following lines of Dryden it is not obvious which *to yield* is employed.

————— Air

That *yields* a passage to the whistling sword,  
And closes when 'tis gone.

*Land. Field. Acre.*

We say corn-land, pasture-land; corn-fields, hay-fields; acres of corn, acres of clover: these words all denote occasionally a portion of cultivated ground. Land does not imply inclosure, or admeasurement; nor does it exclude these ideas. Field implies inclosure, but not measurement; yet does not exclude the latter idea. Acre implies measurement, but not inclosure; without, however, excluding the latter idea.

I do not understand the word *land*. Possibly it comes from *to lead*, in which case it describes a dis-

trict allotted, or lent, to an individual by the community. *Eine flur länden* is to mark the boundaries of an open territory. Field is the participle *fell'd*; it means land cleared of its trees. *Aere* is a specific measure of extent, which, no doubt, comes to us from the east, since it is a word common to the persian and the gothic languages.

### *Gulf. Abyss.*

Gulf (*κλῆμα*) is greek for *hollow*; and abyss (*αβυσσος*) is greek for *bottomless*; hence the essential character of a gulf is concavity, and of an abyss is profundity. The gulf of Triest. The gulf of Tarento. The gulf of Genoa. The abysses of ocean. The abyss of hell. The inscrutable abysses of metaphysics.

### *To gaze. To stare.*

Both these verbs describe fixing the eyes intently and perseveringly on an object; but to stare is an unwelcome, and to gaze is a welcome attention. A woman will complain she is stared at by a man who thinks he is gazing. To stare another in the face is a breach of good manners. When Christ first appeared to his disciples after the resurrection, they gazed on him with astonishment and joy. A stargazer.

My enemies, who come to stare  
At my affliction. Milton.

### *To soar. To swoop. To fly. To plane. To hover.*

Motion in the air is an idea common to these words: soar is the effort to ascend, swoop the effort to descend, flight the effort at progress, plane the effort at horizontal gliding, hover the effort to support a nearly stationary position. The sky-lark

sings as it soars. The flight of the swallow is swift and incessant. The sea-new planes along the wave. The hawk hovers long over its prey before it swoops to seize it.

### *Paralogism. Sophism.*

An argument unintentionally fallacious is called a paralogism: intentionally fallacious is called a sophism: the one word being greek for *mis reasoning*, and the other for *wiseness*.

If a syllogism agree with the rules given for the construction of it, it is called a true argument: if it disagree with these rules, it is a paralogism, or false argument.

*Watts's Logic.*

When a false argument is purposely made to put on the appearance of a true one, then it is properly called a sophism.

*Watts's Logic.*

Yet the word *sophist* has not always such odious meaning, but is applied to ancient professors of philosophy; without prejudging the fallacy of their systems.

### *Nation. People.*

Nation marks the connection of birth, and people that of common subordination: the one being derived from *natus*, born, and the other from *populus*, a stock of bees. A nation is a great family; a people a great corporation. We do not yet oppose the American nation to the British nation, because the ties of kindred, the marks of common birth and descent, are not yet withdrawn; but we oppose the American people to the British people, because the ties of common subordination are wholly cut asunder. The word *nation* excludes, the word *people* includes, foreign residents.

The people of Prussia, the people of Saxony, are parts of the german nation.

*Trip. Jaunt. Excursion. Ramble. Tour.*

*To trip* is to move lightly on the feet :

Come, and trip it as you go,

On the light fantastic toe. *Milton.*

A trip, therefore, is properly pedestrian amusement ; but is applied to any short journey, which might have come within the limits of a walk.

*Jante* is french for the felly of a wheel. Hence *janter*, to put the fellies in motion ; to go abroad in a carriage. Those are said to be fond of *jaunting*, who under slight pretences get themselves moved about upon wheels. A *jaunt* is any needless ride in a carriage.

*Excursion* is latin for *a running out*. Celerity of removal, departure from the strait course, and return to the starting-place, are ideas essential to the term.

*To ramble* is the frequentative of *to roam* : it means *to roam repeatedly*. A trip made up of many strolls is a ramble.

*Tour* is french for *a turn*, or circuit. The essential idea is, that the return takes place by a different road from the setting out. A journey made to and fro the same way is not a tour. *Faire le tour du monde*.

‘ Many a pious pilgrimage has been undertaken, because it promised an amusing trip.’ ‘ Country families often intervisit as much for the sake of the jaunt as of the society.’ ‘ We shall stop on our way to Edinburgh, and make an excursion to the lakes : to ramble among mountains is always delightful : we are reading Espriella’s tour, that none of the celebrated points of view may escape us.’

*Old. Ancient. Antique.*

These words rise upon one another : antique is more than ancient ; ancient is more than old. An old man : an ancient family : an antique cameo.



An old record : an ancient record : an antique record.

Old, according to Wachter, is the participle of *alen*, to grow : it describes what has long been, but what still exists. Ancient and antique are both derived from the latin preposition *ante*, before : they describe that which is of other times, which existed before us. The word ancient coming to us from the french, *ancien*, and the word antique from the latin, *antiquus*, an accessory idea of remoter and of classical antiquity is attached to the latter term.

A fashion is old when it is decaying ; ancient when its use has been some time past ; antique when it is of greek or roman time. How inferior to antique sculpture are the ancient carvings in gothic cathedrals. *L'antique a toujours été la règle de la beauté.*

Ancient is opposed to modern : old to new. An old family is one, where the individuals are stricken in years : an ancient family is one, whose pedigree has been preserved for many generations ; an antique family is one, which, like the houses of Courtenay and Colonna, can connect its genealogy with imperial or patrician families of antiquity. The French say, *Il est mon ancien dans le parlement*, he is my senior in parliament. The English never use the word ancient in that manner.

My copper lamps at any rate

For being true antique I bought ;

And wisely melted down my plate

On modern models to be wrought. *Prior.*

There is, however, so much of caprice in the use of these words, that by ancient history we mean, not the history of our forefathers, but greek or roman history.

*Apotheosis. Deification.*

Apotheosis is greek for placing among the gods ;

deification is latin for *making into gods*. Apotheosis is the ceremony which announces a deification. The funeral of a roman emperor was an apotheosis. The apotheosis of a catholic saint is called a canonization. Fancy personifies the powers of nature : and paganism deified them. During the transubstantiation of the eucharistic wafer, the bread undergoes deification and obtains apotheosis.

*Perfume. Aromatic.*

Perfume is the odor which ascends from sweet-smelling substances. Aromatic is a body which supplies perfume, especially of the spicy kind. *Aroma* means spice, and *parfum* a fine smook.

*Sailor. Seaman. Mariner. Waterman.*

All these words denote persons occupied in navigation. Sailor is mostly applied to the common men, or, in the sea-phrase, to those before the mast. Seaman is mostly applied to the superior class of the crew, to the officers and pilot. Mariner is applied to those who gain their living at sea, but are their own masters, as fishermen. Waterman designates a fresh-water sailor, a man who, on rivers, lakes, or canals, exercises any department of the nautical profession.

Sailors are generally ignorant of scientific navigation, and are they who work the vessel by the direction of others ; seamen are supposed to understand it, and are they who direct. Mariners work their own vessels, and adhere to their own coasts ; they do not, like sailors and seamen, undertake long voyages. Watermen make use of the sail and oar ; but still more of the quant, or long pole, with which in shallows they push their barges along.

*To send. To carry. To bring. To fetch.*

To send is to convey by deputy ; to carry, to

bring, to fetch, is to convey under one's own care. To carry, is to go with a burden; to bring, is to come with a burden. To fetch, implies movement in two directions; it is to go and bring. To send away; to carry out; to bring home; to fetch back.

Residing in the country, what I forward to London by *another*, I send; what I take *to* London, I carry; what I take *from* London, with me, I bring; what I *went* to take, I fetch. If I send for a workman, he brings his tools: should he leave any behind, he goes back to fetch them: when his job is done, he carries them home.

If you would have your business done, go; if not, send. *Carry it home*, implies that I am from home: *bring it home*, implies that I am at home. We may bring without fetching; but we cannot fetch without bringing. To fetch breath is to make the double effort of exhalation and inhalation. He sends an answer who forwards it by another; he carries an answer who bears it thither himself; he brings an answer who bears it hither himself; he fetches an answer who went for it and returns with it.

Send (gothic *sendjan*) is the causative form of the old verb *sinan*, to go; in anglo-saxon, *sithian*: according to Wachter, *sind* means a path. As from *to fall* comes *to fell*, to cause to fall; so from *sinan* to go, comes *sindian*, to cause to go.

Carry is from the french *charier*; which is from the latin *carrus*, and originally implied to transport on a wheeled carriage: hence an idea of facility in conveying still attaches to the word. You can lift that weight, but you cannot carry it. Carry it properly, do not drag it along. A dog is said to fetch and carry well, who will run for a stick, which is thrown before him, and bring it to his master without trailing. This sense of the verb *to carry* is unnoticed by Johnson.

Bring is contracted from the preposition *by*, which originally meant *the lap*, and *ringen*, to reach: *ringt uns unser swer* is frankish for reach us our sword. To bring, is to hand into the lap.

Fetch is from the anglo-saxon *feccian*, which means to hit with an arrow. Hence the ideas of sending out as well as bringing back, coalesce in the word.

### *Content. Satisfied.*

Content is latin for *contained*: it does not imply fulness, it excludes the idea of running over.

Satisfied is latin for *having done enough*: it implies that further exertion would pass the limits of comfort.

Content with a moderate income. Satisfied with moderate exercise. Do not content yourselves with obscure and confused ideas, where clearer are to be attained.

*Watts.*

My lust shall be satisfied upon them. *Exodus.*

### *Mine. My own.*

Mine suggests a dependence of habit, my own a dependence of property. The house I hire is *mine*: the house I buy is *my own*. A workman, to whom certain tools have been allotted by his master, may with propriety say these tools are *mine*, although they are not *his own*, being the property of his master. The clothes of a wife are *hers*, though in the eye of the law they are not *her own*, but the property of her husband. *Own* is a contraction of *owen*, the past participle of the verb *to owe*.

### *Anterior. Antecedent.*

Anterior means prior as to time, and antecedent prior as to space. Anterior is opposed to posterior,

and antecedent to subsequent. Such at least is the tendency of usage, and the verdict of the etymologist Roubaud : yet the application of the word *anterior* to time only, is neither based on ancient practice nor etymonic necessity. The Latins say, *anteire aliquem virtutibus*, to excel one in virtue : *anteire opibus*, to excel in wealth : from the analogy of which expressions one might seemingly be justified in writing, anterior in wealth, anteriority of virtue. Yet as *anteire* is *to go before* on the same level, and as that which presents itself first must have advanced first in point of time, the present use of the word is natural.

*Lord's Supper. Eucharist. Communion. Sacrament.*

Shortly before his crucifixion, Jesus Christ celebrated with his disciples the anniversary Passah feast, which consisted in supping on lamb and unleavened bread. After the repast, he took wine, and, having returned thanks, drank to them an affectionate farewell ; desiring in like manner to be remembered by them at their future meetings. This last supper of Christ has been imitated in different ways by different sects of Christians. The Corinthians were reproached with so celebrating it, as to make it subservient to intemperate pleasures of the table : they thought a *Lord's-supper* could not be too frequent, or too hearty, or too jovial.

Other sects have supposed, not that the supper, but that the *returning thanks* (*ευχαριστια*) constitutes the essence of the rite ; and that the psychological effects which Christians have derived from the execution and resurrection of Christ, are the fittest objects at that time of human gratitude. Such Christians naturally prefer the term *eucharist*, as drawing attention to what they consider as the chief part of the ceremony.

Others have supposed, that brotherly love is in all cases the purest motive for conviviality; and was especially so in the incident related. These place in the *common participation* of christian feelings the utility of the rite; they would object to a solitary celebration, and insist on the duty of *communion*.

Sacrament means *an oath*, and, in general, any religious pledge publicly given. The ceremony of marriage is a sacrament. Taking the oath of allegiance is a sacrament. Taking the test is a sacrament. The church of Rome has seven sacraments. Those, who call their peculiar imitation of the Lord's supper emphatically *the sacrament*, either regard that rite as the most important of the ceremonies enjoined by christianity; or allude to its local selection by the magistrate, as the test of allegiance.

#### *Mount. Mountain.*

Mount, says Roubaud, is an elevated mass detached from any other; but mountain implies a chain, or series, of elevations to be ascended. This may be true of the french words *mont* and *montagne*, of which the latter has a collective termination. According to this definition, Hecla, Sebehallion, and other insulated high hills are mounts.

But in english the word *mount*, when used apart, is more commonly applied to artificial elevations. The mount in your garden commands a fine prospect. In conjunction with a proper name the word *mount* is employed; alone, the word *mountain*. Did you pass mount Ceniz? We crossed that mountain in snowy weather.

#### *Effective. Efficient. Efficacious. Effectual.*

Causes, which have usually a share in producing a given effect, are called *effective*; which have actually a share, are called *efficient*; which

have a large share, are called *efficacious*; which have a decisive share, are called *effectual*.

Nor do they speak properly who say, that time consumeth all things; for time is not effective, nor are bodies destroyed by it. *Bacon.*

The magnetic fluid may be an efficient cause in occasioning the inclination of the earth's axis: yet no variation of this dip has ever been observed.

The remedy was so efficacious as to put an effectual stop to the disease.

### *Bargain. Agreement. Contract.*

Bargain is a cimbric word for contentious conversation. The French apply *baragouin* to the debates in courts of law. It should seem, therefore, that while people higgie about the price of transfer, they *bargain*; that when they come to terms, they *agree*; and that when they reduce those terms to writing, they *contract*. Bargain, agreement, contract, are the progressive steps of purchase; the discussion, the assent, and the formal ratification. A noisy bargain. They bargained for the horse, but could not agree. To make the best of a bad bargain, is to sell for the most that can be gotten, when less than the value has been bid. Such is the unsteadiness of mankind, that, after a deliberate bargain, we are frequently obliged to enter into contract, in order to bind them to their agreement.

### *Meager. - Lean.*

Meager, says Dr. Trusler, signifies wanting *flesh*, and lean, wanting *fat*.

A man may be lean, yet not meager. The lean are usually strong, the meager are commonly weak. Activity attends the lean, indolence the meager.

Meager, from the latin *macer*, signifies *souked*, and indicates that clammy appearance which over-bathing produces. Lean is probably from the same root

as *line*, and means slender, thread-like. *Ek linni*, I waste, is applied to streams in icelandish. Junius and Adelung unsatisfactorily, deduce *lean* from *cleun*. The diminutive syllable *lin*, which occurs in goslin, dumplin, ducklin, kitlin, younglin, is no doubt an allied word. The swedish *linne*, a snake, preserves the radical meaning of the etymon: in german likewise *schlank*, slender, is derived from *schlange*, a snake.

*Artisan. Artist. Artificer.*

He who exercises any mechanical art is called an artisan; he who exercises any fine art well, is called an artist. A sign-painter is denominated an artisan, and a painter of furniture-pictures an artist; although there is no other difference in their employment than that a higher degree of skill is claimed in the latter occupation. A carpenter, a blacksmith, are artisans; a sculptor, a musician are artists, at least when they excel, for a carver of barber's blocks, or a fidler at country wakes, would not be called by that name. An artist educated in Italy.

The unwash'd artisan.

*Shakspeare.*

The word artificer neither suggests the accessory ideas of vulgarity and venality which adhere to the term artisan, nor the accessory ideas of refinement and liberality which adhere to the term artist. Any manufacturer is an artificer. South, in his sermons, calls the author of the universe, the great artificer.

*Asylum. Refuge.*

An asylum is a place of safety provided and consecrated for that purpose, which may not be broke into: a refuge is a place of safety recurred to from pressingness of danger. In Italy pursued assassins fly for refuge to an asylum. Where indigence abounds,



the workhouse is an annual refuge for the young, and a permanent asylum for the old. At all times a haven is an asylum; during a storm it is a refuge. A place of refuge shelters only from pursuit; but a place of asylum from danger.

*Astronomy. Astrology. Astrography. Astroscopy.*

Astronomy treats of the motions, astrology of the influence, of the stars: the one discusses the laws (*νόμος*, law) the other the purpose (*λογος*, reason) of their course. The one is retrospective, observing and recording the past; the other is prospective, announcing and foretelling the future. Astronomers build on mathematical demonstration, and are peculiarly trustworthy, when, as in cases of eclipses, they venture to predict. Astrologers build on supposed influences, calculate horoscopes and prophecy seasons, without any credible grounds for conjecture. The desire of knowledge occasions astronomy to be studied; curiosity about the future, astrology.

Astrography describes the stars; astrology observes the stars; but these two words, although preserved in Johnson's dictionary, have not passed into currency.

*League. Confederacy. Alliance. Coalition.*

A league attaches men to some common cause, or principle; a confederacy is the union of several independant leagues; an alliance is an agreement between different nations to co-operate; a coalition is the co-operation of national parties, naturally hostile.

The covenanters in Scotland were to Calvinism, what the league in France was to Catholicism. The confederacy of provincial corporations in Holland, and in America, constituted a government sufficiently strong to carry through their defections from the

metropolitan country. The alliance of England and Spain has revived the hope of independence in Europe; which the coalition of France and Russia had nearly extinguished.

*Instantly. Immediately. Directly. Presently.  
By-and-by.*

All these words are used in familiar English as adverbs of time: all express imminent moments, intervening between *now* and *soon*, but overshoot one another in the order of their arrangement. *Instantly* implies without any intervention of time; *immediately*, without any interposition of other occupation; *directly*, without any diversion of attention; *presently*, without previous separation of the parties conversing; and *by-and-by*, with unrelenting approximation.

*To affranchise. To deliver.*

To affranchise is to set free, and to deliver is to set free; but affranchisement is applied only to those who were parties to the compact dissolved, and deliverance only to those who were not parties. The master, who manumits a slave, affranchises him. The sovereign, who ransoms a prisoner, delivers him. Louis XVI. affranchised France from the religious intolerance of the church; Cromwell delivered England from it. King John, by granting the great charter, affranchised, king William, by accomplishing the revolution, delivered this country.

*Apprehension. Alarm.*

Apprehension arises from expected, and alarm from announced danger. Apprehension may be solitary; alarm must be social. Apprehension often chooses to be patient; alarm always stimulates to resistance. Apprehension is the calmer and more

permanent, alarm the more boisterous and transient feeling.

*To amuse. To divert.*

To amuse is to entertain by drawing attention *to*, and to divert is to entertain by drawing attention *from* our present occupation. He who sits down to read the Rape of the Lock is amused by it; he who sits down to read a sermon, and turns aside to read the Rape of the Lock is diverted by it. That which amuses does not always divert; that which diverts always amuses.

*To appease. To calm.*

To appease is to put an end to a violent motion; to calm is to produce a great tranquillity. The storm must first be appeased, before the sea can be calmed. Submission appeases anger. Returning hope calms anxiety.

*Applause. Praise.*

Applause is manual, praise is verbal approbation. We applaud the actor at the theatre; we praise him in the drawing-room. The verbal praise, which is given on sudden impulse, without due deliberation, which is rather warm than apt, may by a natural metaphor be termed applause. He is said to court applause, who seeks instantaneous rather than enduring effect.

*Application. Meditation.*

Application is an external, meditation an internal attention. We apply to mathematics, to greek: we meditate a theory, an expression. We apply over a table, we meditate during a walk. Those who apply much, commonly meditate little; hence erudition so often appears to impair the judgement.

*To appretiate. To estimate. To prize.*

To appretiate is to judge of the current value of things; to estimate is to judge of their intrinsic value; and to prize is to define the value, at which things are appretiated, or estimated. The gewgaws of fashion, though appretiated high are estimated low: while rare they are prized in gold; when common, in copper.

*To find. To meet with. To incur.*

We find things sought for: we meet with things unsought for: we incur things unwelcome. The unfortunate always find some resource in their very adversity. A desultory reader meets with more unexpected combinations than a systematic student. People too soon attached are liable to incur inconvenient acquaintance.

*Approbation. Consent. Ratification.*

We approve a contract before we consent to it; and consent to it, before we ratify it. To approve is an assent of the judgement, to consent is an act of the bodily organs, to ratify is formally to repeat consent. Marriage ratifies the consent given to an approved wooer.

*To associate. To aggregate.*

Equals are associated, inferiors are aggregated. The National Institute associates whom it elects; Bonaparte aggregates whom he attaches to the National Institute. The pastor aggregates, the congregation associates, new communicants.

*Affirm. Confirm.*

To affirm is a solitary, to confirm is an assisted asseveration. A man affirms what he declares solemnly; he confirms what he aids another to prove.

*Trust. Belief. Faith. Credit. Confidence.*

To trust is to rest on another. We sometimes trust ice that is unsolid, opinions that are unsound, depositaries that are unsafe, and virtues that are unreal. Trust in opinion is called belief, in religious opinion is called faith, in pecuniary worth is called credit, and in moral probity is called confidence. Many have a belief in a future state, who have no faith in the atonement of Christ. Where we intrust our money we give credit; where we intrust our secrets we put confidence.

*Superstition. Credulity. Bigotry. Enthusiasm. Fanaticism.*

Those are called superstitious, who are too much attached to ritual observances of religion. Those are credulous who are too easy of belief; those are bigoted who are too obstinate in their creed. Enthusiasm is the zeal of credulity, and fanaticism the zeal of bigotry.

Of our sects the Catholics tend most to superstition; the Methodists to credulity; and the Calvinists to bigotry. Enthusiasm is commonly a solitary, and fanaticism a social passion. Credulity is the reverse of scepticism, and bigotry of indifference. Superstition is humble and industrious; enthusiasm proud and capricious. Credulity is the most inconstant, fanaticism the most intolerant of the religious affections.

*Honor. Glory. Fame.*

A love of honor is the pursuit of that contiguous praise which raises us in the value of those with whom we associate; a love of glory is the pursuit of that diffusive praise, which raises us in the value of the community to which we belong; a love of fame is the pursuit of that lasting praise, which raises us

in the value of successive generations of men. Honor is the more intense, glory the more enticing, fame the more permanent stimulus. Notions of honor vary in different classes and associations of men. Glory is rather attached to excellence than to virtue; rather to success in those competitions which interest large bodies of men, than to success in those competitions which only the few can criticize and enjoy. Fame, on the contrary, attaches more to useful exertion; and includes the rarer and select forms of excellence. The voice of honor is loud-sounding, of glory far-sounding, of fame long-sounding. Indifference to honor is considered as a vice, because honor embraces actions which every one can perform; but indifference to glory is only a vice in those, whom nature has lifted high above mediocrity. Honor is more necessary to glory than to fame.

### *Privilege. Prerogative.*

Private laws which bind a peculiar body of men might be called privileges; but we confine the term to laws which are advantageous to such individuals; as when we say, the privileges of noblemen.

A right of asking first for any place, or power, might be called a prerogative; but we confine the term to such rights of proceeding as are peculiar to the crown.

In cases of debt it is a privilege of the peerage to escape arrest. In cases of bankruptcy it is a prerogative of the crown to pay itself first and entirely.

Some privileges of parliament are useful to the people; such is the privilege of not being punishable for sentiments advanced in debate: some prerogatives of the crown are useful to the people; such is that of being personally irresponsible for measures

advised by ministers. In general, privileges and prerogatives are public nuisances: equal laws and equal rights have been found more conducive to equitable conduct. Parliament might advantageously abandon many of its own privileges; and might advantageously coerce many remaining prerogatives of the crown. Why should members of parliament be privileged against arrests for debt? Why should the crown not suffer, in cases of bankruptcy, in the same degree as the subject? The whigs have been too contentious for the privileges of parliament; the tories have been too contentious for the prerogatives of the crown.

The right of admission to various public offices is confined to members of the anglican church. This right is to the candidate a prerogative, and to churchmen at large a privilege.

To make a galant offer is considered as the prerogative of the male, to decline a galant offer is considered as the privilege of the female.

When Dryden calls Freedom, *an english subject's sole prerogative*, he uses unintelligible words.

#### *Appropriation. Impropriation.*

These words equally denote a division of the great tythes of a parish from the small, in favor of some other person or persons distinct from him who performs the parochial duty of the church. It is called appropriation, when such tythes are in the hands of a bishop, a college, or religious house. It is called impropriation, when, as Blackstone says, they are improperly in the hands of a layman, or lay corporation.

Appropriation was invented by monastic men as a curb on the secular clergy, and took place before the conquest. Impropriation originated on the suppression of monasteries, when Henry VIII disposed

of the great tythes in several parishes among his favourites.

*To balance. To hesitate.*

When things are to be weighed, we balance; when obstacles are to be overcome, we hesitate. In the first case we know not what to do; in the second case, we dare not do it. While we balance, nothing determines us; while we hesitate, something impedes us. Doubt makes us balance; fear makes us hesitate.

*Failure. Bankruptcy.*

Failure is the act which necessitates bankruptcy: bankruptcy is the result of acknowledged failure. He has failed, who omits to discharge when due accepted bills. He is a bankrupt, who, in consequence of such omission, has been deprived of the superintendence of his property. Failures are often compromised without a formal bankruptcy. A failure is but the *fall*, a bankruptcy the *breaking up* of a commercial concern. A failure does not imply, a bankruptcy does imply, the interference of the magistrate in behalf of the creditors.

*Attention. Exactness. Vigilance.*

We are attentive, when we look to what we are about; exact, when we look to it according to some preconceived idea of perfection; vigilant, when we look to it with vivacity and zeal. Attention requires presence of mind; exactness, memory; and vigilance, action.

*To attribute. To impute.*

Both these terms express laying a thing to another; but to attribute is to assign mere causation, and to impute is to assign evil causation. You at-



tribute a work to an author, of which you merely refer the composition to him. You impute an epigram, or a libel, to an author, when you attribute it to him as a demerit.

*Hasty. Passionate.*

Hastiness describes a tendency to the pantomime which indicates passion: passion describes the mental emotion which accompanies hastiness. The hasty man and the passionate man are soon excited to anger; the first is apt to lift his hand, the second to be overzealous during his indignation. We should be on our guard with hasty people. We should have patience with the passionate, and give them time to cool. He is hasty who wants command of body, he is passionate who wants command of mind.

*To bequeath. To devise.*

Whatever a man gives away in his will he bequeaths; but he devises only that of which he orders the partition. To devise (*diviser*) is to divide by will. Dr. Trusler, however, gives a different account of these words, and says that we devise land, and bequeath goods. Is the lawyer, or the etymologist, to decide this question of propriety? Or rather, is the etymon ascertained?

*To decline. To decay.*

To decline (*declinare*) is to *lean aside*, and to decay (*dechoir*) is to *fall off*. Decline is preparatory to decay. The prop declines when it bends, and decays when it rots. In metaphor a like relation is preserved: Gibbon, who details the progressive debility of the Roman Empire, writes on its Decline, and Montesquieu, in sketching its very dissolution, animadverts on its Decay (*Decadence*).

*Decadency. Decay.*

Decadency, though authorized by Johnson, is seldom employed; but it may be distinguished from decay, in that it does not include ideas of putrescence. The decay of cheese, not the decadency. Of a cadaverous man, the decay, of a paralytic man, the decadency, is sensible.

*To prevent. To hinder.*

To prevent is to impede by *going before*, and to hinder is to impede by *going behind*. I prevent your reading the Tales of Yore, if I get the book first at the circulating library: I hinder your reading them, if I snuff out the candle while you have the book in your hand. We prevent what is unbegun, we hinder what is unfinished. The partnership should have been prevented; the consequent ruin can no longer be hindered.

*Correct. Exact.*

Correctness applies to the style, exactness to the matter. He is a correct writer, who attends to the laws of grammar and the usages of language; he is an exact writer, who attends to truth of fact and precision of idea.

*Odor. Smell.*

An odor is the emanation which affects the organ of sense; a smell is the action of that emanation on the sense. Odor belongs to the body supplying, and smell to the body receiving, the impression. Odors may exhale unsmelt; as when a flower wastes its sweetness on the desert air: and there are diseased states of the olfactory nerves, in which smells are excited independently of odors from without. Odor is to the sense of smelling, what light is

to the sense of seeing. The civet-cat has a stronger odor, but a weaker smell, than other cats.

Odor is a newer word in english than smell, which originally served for both : hence in the older writers these words are often confounded and misapplied. Of inodorous bodies it is still common to say, they have no smell, instead of saying, they have no odor. Strong and disagreeable odors are called smells ; their action on the sense is at once the prominent idea. Perfumes are called odors and not smells, by the perceiver : their origin is at once the prominent idea.

The sense of smelling is called the smell, and so is any one of its perceptions ; in like manner the word sight is used for the sense of seeing, and for the thing seen. These are imperfections in language, which retard the progress of ideology : an easy remedy would be to say, the smelling, the seeing, when the sense is designated, as we already say, the hearing.

#### *Odorous. Odoriferous.*

Odorous means *having odor* ; odoriferous means *scattering odor*. Flowers are most odoriferous in wettish air ; they are probably most odorous during sunshine. *Le corps odoriférant est naturellement très odorant.*  
Roubaud.

#### *Contentment. Satisfaction.*

Contentment is the sufficiency which prevents desire, and satisfaction the sufficiency which gratifies it. He is content who holds enough (*can* and *tenere*) ; he is satisfied who gets enough (*satis* and *facere*). You are content with what you have, and satisfied with what you obtain. Passion pursues satisfaction ; indolence invites to contentment.

*Bounty. Benignity.*

Bounty is free, benignity dexterous, in its beneficence. Bounty gives what it can; benignity as it would be given to. Bounty endows; benignity attaches. Bounty pardons readily, benignity gently.

Bounty and benignity differ nearly as the english words goodness and kindness; but imply more of munificence; of active service.

*Sure. Certain.*

That is sure, which results from laws of nature; that is certain, which results from inferences of reason. Men are sure of what they have seen; and certain of what they have heard. I am sure of a fact; I am certain of a theory. We are sure of this life, and certain of the next.

*Chastizement. Punishment.*

Both these words describe the penalty of misconduct; but chastizement is inflicted for the sake of the sufferer, in order to mend, and punishment for the bystander, in order to warn. Fathers chastize their children; and magistrates punish a criminal.

*Civility. Urbanity. Politeness.*

Civility is that deferential attention to others, which arises from being under civil subordination. Urbanity is that easier and less crouching deportment, which the habit of residing in cities brings on. Politeness is the still more exquisite smoothness and propriety, which is acquired by moving in the higher circles or in various nations. A man of civility is often too ceremonious, and fatigues by the affectation of useless attentions. A man of urbanity is often too free, and though he bears raillery with reciprocity, will hazard it with teasing sincerity. A man

of politeness is not so courteous to his superiors as the man of civility; nor so affable to his inferiors as the man of urbanity; but he satisfies all by a behaviour, which discriminates, and values each aright. Urbanity is less graceful in a woman than in a man. Monarchy tends to make men civil; republicanism, to make them urbane; aristocracy, to make them polite. We teach civility to children; young men acquire urbanity from their promiscuous way of life; married men grow polite, from being removed into circles more select and more refined. Without a previous basis of civility, urbanity is too intrusive and sarcastic; without a previous basis of urbanity, politeness is too leisurely and stately. Civility is inconsistent with arrogance, urbanity with reserve, and politeness with rudeness.

#### *Clearness. Perspicuity.*

Clearness is a quality of thought, perspicuity of style: he is a clear writer whose ideas are distinct, he is a perspicuous writer whose diction is easy. Johnson is a clear writer, though fond of hard words. Priestley has treated perspicuously of materialism, even where his notions are confused.

#### *Cloister. Convent. Monastery.*

All these words name institutions, or foundations, for religious persons to dwell in. The essential idea of a cloister is to be shut up, of a convent is to be a community, and of a monastery is to contain single people. *On enferme dans un cloître; on se met dans un couvent; on se retire dans un monastère.*

Roubaud.

#### *Deference. Complaisance. Condescension.*

Deference is an ascensive, condescension a descensive, and complaisance a level attentiveness. Deference is due to superiors, complaisance to equals,

and condescension to inferiors. Skilful condescension wears the mask of complaisance. Complaisance has its limits; in order to please we may not cease to be estimable. Deference invites condescension.

### *Contrition. Repentance. Remorse.*

~~Contrition~~ demand contrition; vices, repentance; and crimes, remorse. Contrition is the feeble pain of mind, and regards the conscience: repentance is a sharper feeling, which recurs oftener and lasts longer, and is adapted to counteract not an accidental lapse merely, but a bad habit: remorse is the acutest pang of the memory, and has for its object a vindictive self-punishment. Etymology exhibits contrition (*tristis*) as sad, repentance (*pain*) as in pain, and remorse (*re* and *mordo*) as gnashing his teeth.

### *Posture. Attitude.*

Posture and attitude both describe the visible disposition of the limbs; posture (*positura*) relates to their position merely, attitude (*aptitudo*) to the purpose of their position. Posture is attitude without an object; and attitude is expressive posture. A negligent posture. The attitude of admiration. Those foreign teachers of art are mere posture-masters. Painters must study gesture in active posture; the attitude dictated to a model soon sinks into an unmeaning posture.

### *To review. To criticize. To appraise.*

To review a work is to overlook it for the purpose of giving some account of its contents. A review may be a mere analysis without any commentary. To criticize is to appraise, to give a motivated judgement, whether favourable or unfavour-

able. To censure is to pass a sentence of blame. An author wishes to be reviewed with attention, criticized with taste, and censured with moderation.

*Complicated. Implicated.*

Complicated means *folded together*, and implicated means *folded into*. Affairs are complicated which are mixt, and are implicated, which are entangled, with each other. During every tumult many curious loiterers are rather complicated than implicated in the riot. In a complicated conspiracy all the persons implicated are not guilty of the same offense.

*Grave. Serious.*

Grave and serious differ as heavy and slow. He is grave, who appears weighed down with care. He is serious, whose actions succeed each other with deliberate solemnity. The grave man smiles not; the serious man dances not. Some are grave from decorum, and some are serious from stupidity. Wisdom will make a man grave, and religion will make him serious. A judge should be grave, a preacher serious. Gravity is opposed to levity; and seriousness to frivolity. Grave describes an exterior phenomenon: serious includes more of interior disposition. I am grave, when I do not laugh; I am serious, when I am not in joke.

*Incident. Accident. Event. Casualty.*

Whatever happens, whether by chance or by design, may be called an incident. Accident excludes the idea of design, and event excludes the idea of chance. An event is more important than an incident; and it describes the catastrophe rather than the progress. A casualty is an unwelcome accident; being a law-term it suggests the idea of those acci-

dents, for which a deodand is inflicted, or a coroner invoked.

*To part. To separate. To divide. To sunder*

To part is to put in pieces, to separate is to distance what was parted, and to divide is to allot what was separated; to sunder is to detach an inferior from a superior portion. We part what was whole, we separate what was contiguous, we divide what was joined, and we sunder what was comprehended.

When both the chiefs are sunder'd from the fight.  
*Dryden.*

*Cosmogony. Cosmography. Cosmology.*

Cosmogony treats of the birth, cosmography of the description, and cosmology of the theory of the world (*κοσμος*). Cosmogony applies only to the beginning (*γενε*), cosmography only to the actual state (*γεωγραφω*); but cosmology (*κοσμος*) to the doctrine of all possible conditions of the earth.

*A pair. A couple. A brace.*

A pair is two united by nature (*par*), a couple by an occasional chain (*cupula*), and a brace by a noose, or tie. A pair of swans. A couple of hounds. A brace of partridges. A pair is male and female; a couple, two accidental companions; a brace, tied together by the sportsman. He keeps a pair of pheasants in the hen-roost. We saw a couple of pheasants feeding on the brank. You shot a brace of pheasants. This brace of pheasants is a beautiful pair, yon other is a vile couple of hens, meagre and mangled. A pair of gloves, a couple of right-hand gloves.

*To apprehend. To fear. To dread.*

Expectation of future evil is the idea common to



these words. A faint emotion is called apprehension; a stronger is called fear; the strongest, dread. About to visit a friend, I may apprehend he is gone out; I may fear he is unwell; I may dread to find him in danger.

*Hurry. Haste. Speed. Dispatch.*

Hurry implies a noisy hallooing (*hurrah!*) haste. Haste implies a wish for quickness (*hitze*, heat), and speed (*spitze* a point) its attainment. Dispatch carries further than speed the idea of result; the spear is parted with (*dis* and *piscor*) which has dispatched its errand.

A man of sense may be in haste, but he is never in a hurry; convinced that hurry is the way to make that which he undertakes speed ill. *Trusler*.

Dispatch is baffled by hurry, is motivated by haste, and is the consequence of speed.

*Dregs. Sediment.*

Dregs (from *tragen* to draw) are the remains when liquor is drawing off; sediment (from *sedere* to settle) is that which subsides to the bottom. Hence dregs signify an inherent, but sediment may signify an accidental deposition. The lime, which sometimes subsides from a bottle of Madeira, is the sediment, and the film is the dreg. The sediment of water. The dregs of wine. After the dregs are taken away, there will frequently remain a sediment.

*Rough. Rugged.*

Rough is the reverse of smooth; rugged, a participial adjective from the same root, signifies *rendered rough*. The metaphor is from *rüge*, wrinkle. A rough road is so from its construction; a rugged road is indented by ruts. The open sea is rougher than a lake, even when it is not rugged with storm. A rough hand. A rugged field.

*Graces. Charms.*

Graces result from corporeal, charms from intellectual, polish. We say of a lady that she walks, dances, sings, with grace; but that her conversation is full of charms. The eye charms in as much as it expresses sensibility. Grace is itself a charm, when it puts in motion the associated ideas of kindness, delicacy, and taste. Graces aim at the desire, charms at the admiration. The young prefer the graces, and fancy there is pedantry in the attempt to charm; the mature prefer the charms, and complain of affectation in the women, who display their graces too long.

*Risk. Peril. Danger.*

A risk is a doubtful, a peril is an imminent, a danger is an important, contingent evil. Do you risk a whole ticket in the lottery? My book is advertized, I am in peril of being reviewed. He sails in the autumn, and is in danger of foul weather. The general, who runs the risk of a battle, is in danger of losing it, if his soldiers abandon him in peril.

*All. Every.*

All is a collective, every a distributive word; all describes every one taken together, every describes all taken singly. All is, as it were, the plural of every; all signifies *whole*, every is contracted from *ever each*. A singular use of all is made by bowlers: 'Yours is the all bowl; it lies nearer the jack than every other.'

*Laughter. Ridicule. Derision.*

Laughter may be sympathetic or hostile; we laugh with, and we laugh at. Ridicule is always hostile, but describes a merry, good-humoured hostility. Derision is ill-humoured, is scornful; it is anger.

wearing the mask of ridicule, and only adopts the voice of laughter that its contemptuous and bitter words may be heard the further. We laugh to enjoy; we ridicule to correct; we deride to expose.

*Pedigree. Genealogy.*

An enumeration of descent in the order of succession is called a pedigree, if it records the male line only; and is called a genealogy, if the names of the wives be also inserted in their proper places. A pedigree suffices to prove nobility in England; but in many noble chapters of Germany a complete genealogy is necessary; the candidate must show four spotless generations of parentage on each side. Maternal nobility is required in several orders of knighthood; which has occasioned the composition of curious genealogies. To trace a pedigree; to compile a genealogy.

*Vocabulary. Dictionary. Lexicon. Glossary.*

Vocabulary describes any word-book; but dictionaries, lexicons, and glossaries are word-books alphabetically arranged. In vocabularies for spelling, the words are often classed according to the number of syllables. A dictionary may be confined to the words and phrases of a language; or it may be set apart for mythology, science, biography. Lexicon, being a word derived from the greek, is more commonly used of a dictionary for the greek, or some other dead language. A glossary is a collection of obsolete or unusual expressions, a supplement to the dictionary of current and living speech, intended to facilitate the perusal of antiquated or provincial or technical writings.

*Diffuse. Prolix.*

He who spills over his ink (*dis* and *fundo*) is diffuse; and he who drenches it into faintness (*pro* and

*liqueo*) is prolix: hence the writer who wanders aside from his object is charged with diffuseness, and he who approaches it too leisurely, with prolixity. Digression renders a style diffuse; circumlocution, prolix. Diffuse is opposed to precise, and prolix to concise.

*Diligent. Expeditious.*

A readiness to accomplish their task distinguishes alike the diligent and the expeditious man; but the diligent man loves his work, and is assiduous at it from attachment; whereas the expeditious man begins soon and finishes rapidly from a secret impatience of his occupation. A man of sense is expeditious in trifling, and diligent in weighty, concerns.

*Sincere. Frank.*

Sincerity is unvarnished (*sine cerd*), frankness is unchecked, discourse. The sincere man advances no untruth; the frank man advances home truths. The sincere man disguises nothing; the frank man exposes every thing. Public intercourse is more facilitated by frankness than by sincerity; private intercourse by sincerity than by frankness.

*Patriotism. Civism.*

Patriotism (from *patria*) is the love of one's country, and civism (from *civis*) the love of one's fellow-citizens. He who renders a service to his native land is deservedly praised for his patriotism; he who renders a service to his native city, for his civism. Those duties to the whole state which grow out of our being born in a particular country are called the patriotic duties; those duties to the whole state which grow out of our being burghers, or citizens of a particular corporation, are called the civic duties. To vote at an election, rather

than stand neutral, is a civic duty; to vote at an election for the candidate, whose judgment embraces the purest interests of the country, is a patriotic duty.

*Occurrence. Opportunity. Occasion.*

Whatever happens so as to force itself on our notice, and to run against us as it were (*ob* and *curro*), is an occurrence; the occurrence, which brings good luck within our reach (*ob* and *fortuna*), which opens a door to advantage, is an opportunity; the opportunity, whose consequences are contemplated, of which we are considering how it fell out (*ob* and *cadere*), is called an occasion. Propitious occurrence is opportunity; eventful occurrence, occasion. The death of a relation is a melancholy occurrence, but his legacy is often opportune; and thus the event may occasion as much satisfaction as displeasure.

*Social. Sociable.*

*Social* implies active, *sociable* passive aptness for society; he is social, who willingly associates with others; he is sociable, who is able to be associated with. The gay and extravagant are social, the prudent and respected are sociable, companions. Sociality is allied to generosity; sociability only to discretion.

*Silence. Taciturnity.*

*Silet qui desinit loqui, tacet, qui ne loqui quidem inceptit*, says Valckenaer in his Philological Observations. He is silent, who does not speak; he is taciturn, who shuns to speak. The loquacious man may be sitting in silence; and the taciturn man may be making an effort at conversation. Silence describes the actual, and taciturnity the habitual disposition.

*Conversation. Discourse. Dialogue.*

Verbal intercourse, when accidental, is called conversation; when premeditated, is called discourse; and when recorded, is called dialogue. A cheerful conversation. A formal discourse. An interesting dialogue. The conversation of yesterday occasioned our meeting by agreement this morning in Chapel-field to talk out the controversy; if old Fransham had heard the discourse, he would have made a dialogue of it.

*Resolution. Determination. Decision.*

A choice between action and inaction is a resolution, and between compared motives is a determination: an irrevocable choice is a decision. When we have considered, we resolve; when we have deliberated, we determine; when we have decided, we look back no more. Resolution is opposed to doubt; determination to uncertainty; and decision to hesitation.

*Chat. Prate. Talk.*

Chat is welcome, prate is unwelcome talk. At the same time a gossip prates with the husband, chats with the wife, talks with the daughter; to the first she is troublesome, to the second agreeable, to the third indifferent.

*Familiar. Intimate.*

Easy intercourse is familiarity, close intercourse is intimacy. To be familiar implies facility of access; to be intimate implies opportunity of confidence. A familiar is a friend of the house; and an intimate a bosom-friend.

*Inexorable. Inflexible.*

He is inexorable, whom intreaty, he is inflexible, whom interest, or fear, cannot bend.

*Evident. Notorious.*

That is evident which is seen, that is notorious which is known. Many a frailty is evident, which is not notorious, because the witnesses of it are charitable. Notorious infamy does not always repose on satisfactory evidence; it may be the proclamation of interested calumniators.

*Ready. Prompt.*

He is ready who is prepared at the time; he is prompt, who is prepared before the time. The ready man provides his own repartee; the prompter suggests that of others. Promptness is officious readiness. The ready man should not be made to wait; the prompt man should be made to wait.

*Rebus. Charade. Riddle. Enigma. Logograph.*

The rebus is an acrostic, the charade a syllabic, and the riddle a verbal, puzzle. Each letter is designated enigmatically in the rebus, each syllable in the charade, and the entire word in the riddle. All these are enigmas; and so is a logograph, which describes not a word only, but all the included words, which any portion of its letters can spell.

*Opponent. Antagonist. Adversary. Enemy. Foe.*

Those who are pitted against each other (*ob* and *pono*) on any occasion, are opponents; those who struggle against each other (*anti* and *agynostis*) are antagonists. Habitual opposition, or antagonism, forms the adversary (*adversarius*). Unfriendly sentiments characterize the enemy (*in* and *amicus*) and active hostility the foe (*fa*h avenger.)

Such tame opponents do not deserve the name of antagonists. Though antagonists in this debate, they are not adversaries. Adversaries throughout life, they esteem each other too much to be enemies.

The French, says an antigallican, are our enemies even in peace, and our foes in every war.

*Metropolitan. Archbishop. Primate.*

The bishop of the capital city is the metropolitan. A bishop, who has other bishops under his jurisdiction, is an archbishop. The bishop, who ranks first among all the bishops, is the primate. In England the bishop of London is the metropolitan; the bishop of York, an archbishop; and the bishop of Canterbury, our primate.

*One. Only. Alone. Lonely. Lonesome.*

Unity is the common idea which pervades all these words. That is one, of which there are any. That is only, of which there are no more. That is alone, which is actually unaccompanied. That is lonely, or lonesome, which is habitually unaccompanied. One child. An only child. A child alone. A lonely child.

For the adjective *lonesome* authorities can be adduced; but it is impurely formed: the syllable *some* being the imperative mood of *samnian*, to gather, can only unite with substantive etymons, as in *sportsome*, *irksome*, *healsome*, *lengthsome*, *buysome*, *floatsome*, *jetsome*, *lugsome*, *toilsome*, *lightsome*, *tiresome*, *gamesome*, &c.; here it occurs in union with the adjective *lone*, and forms an insignificant compound, like the words *with-alone*.

*To study. To learn.*

*Studere*, to study, appears to be a privative of the impersonal verb *lædere*, to grow weary: he studies who does not tire of application.

*Learnan* and *laeran*, to learn, are etymologically connected with words signifying to borrow: he learns who borrows from his master intellectual stores.



To study implies uniform application in pursuit of knowledge; to learn implies successful application. We study to learn; we learn by study. Lively men study with difficulty, but learn with ease. The more we learn the more we know. There are those who the more they study the less they know. He has studied well who has learned to doubt. There are many things we learn without study; there are others we study without learning. Those are not the wisest who have studied most, but who have learned most. Youth is the time for study, but manhood is the time for learning.

*To acknowledge\*. To confess. To avow.*

To acknowledge, is to make known; to confess is to make known by *speaking with* another; to avow, is to make known by declaration before the gods (*ad* and *vovere*). Simple exposure, private participation, and public promulgation, are the ideas respectively suggested.

We acknowledge our faults to one another; we confess them to the priest; we avow them in public worship. To acknowledge attachment; to confess intercourse; to avow marriage. A gentleman acknowledges his mistakes. A prisoner confesses his crimes. A patriot avows his opposition.

*Difficulty. Obstacle.*

A difficulty renders our progress *uneasy* (*dis* and

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\* Dr. Johnson characterizes *to acknowledge* as a hybrid word, produced between latin and english: it is of wholly english genealogy, and formed by the same rule of analogy as *to accompany*, *to accouple*, *to accustom*, *to affront*.

*facilis*), an obstacle *withstands* it (*ob* and *stare*): we surmount the one; we remove the other. The first describes impediment arising from the nature and circumstances of the affair; the second describes hinderance from a foreign cause. Philip found a difficulty in managing the Athenians, from the nature of their dispositions; he found an obstacle in the eloquence of Demosthenes.

#### *Prudence. Wisdom.*

Prudence is a contraction of *providence*, which means foresight. Wisdom, being derived from *wis-sen*, to know, signifies knowledge. Prudence is hypothetical wisdom; and wisdom is realized prudence. Cautious people, who act from prospective motives; are called prudent. Prudent people, who attain their ends, are called wise.

Success is the mark which conduct has to hit: the prudent take a safe and a right direction, but commonly undershoot their aim; the rash fling sideways, or fly beyond, they commonly overshoot their aim; the wise choose fitly, both their direction and their effort. The prudent excel in collineation, the rash tend to hyperbole; but every unforeseen contingency effectually disappoints the prudent, and may bring the rash to the precise goal. It is wiser to trust in the prudent than in the rash, if you value the means; wiser to trust the rash than the prudent, if you value the end.

#### *Profusion. Extravagance.*

He is profuse, who *pours forth* his whole supply; he is extravagant, who *wanders from* his right direction.

The profuse man errs by the quantity, the extravagant man by the quality of his expenditure. He, who praises excessively, is profuse; he, who praises

inappropriately, is extravagant, in his flattery. The writer who sticks too long to his topic, is profuse; he who quits it too often, is extravagant.

*Presuming. Presumed. Presumptuous. Presumptive.*

He is presuming, who *takes rank before* it is allotted him. That is presumed, which is *taken for granted before* it is proved. To presume, is to *take beforehand*. 'The presumption of good fame is a motive for authorship.'

Participial adjectives bear to participles the relation of habituality to actuality. Presumptuous is habitually presuming; presumptive is habitually presumed.

Presumptuous priest.

*Shakespeare.*

Presumptive hope.

*Milton.*

In the technical language of lawyers, both french and english, the presumptive heir is used for the heir at law; not as Johnson and Trusler say, in opposition to the heir apparent: but this word, being impurely formed, is, in both languages, obsolescent.

*Enough. Enow. Sufficient.*

Enough and enow are different spellings of the same adjective; but these orthographic variations have acquired an useless distinction. Caprice has made enow into the plural of enough. 'He has meat enough.' 'He has had meats enow.' Enow being the more euphonous, should become the only form of the word. 'Enow of reasons;' why not also 'enow of argument?' In other gothic dialects, *to enow* is the verb for to satisfy. *Nug* is strong beer; probably *enough* described originally the satisfaction which precedes intoxication. The french *assez*, seated also describes an after-dinner feeling.

Sufficient is contracted from *satis faciens*; and

*satis* means filled with food, not with liquor. It describes therefore a calmer comfort, mere contentment. He has sufficient, who has just what he wants; he has enough, who has any thing less than too much. The covetous man never has enough, although he has more than a sufficiency. If my host is helping me to wine, 'that is sufficient,' permits him to stop: 'that is enough,' forbids him to proceed.

*Peace. Calm. Tranquillity.*

Peace, being derived from the same root as *pause*, means a cessation of trouble. From the italian *calare*, to sink, to abate, comes the substantive *calamento*, declension, descent, decay: and hence probably the verb *calmare*, to cause to abate, and the substantive *calma*, calm. Tranquillity means *smoothness*, and does not, like peace and calm, imply previous perturbation. Peace is opposed to war; calm to storm; and tranquillity to agitation.

*Whole. Entire.*

*Whole* derives from the same root as *to heal*, and was at first synonymous with *healthy*: so the german *ganz* comes from the same root as *gesund*. *Entire*, in latin *integer*, means *covered in*, and describes that sort of health which consists in a whole skin. To be free from wounds, from sores, from mutilations, constitutes the primary idea of wholeness, entirety, or integrity. Whole and entire are both opposed to parted and to deficient: and in their metaphorical application are identical: but whole is sometimes used for healthy, whereas entire is not.

They abode in the camp till they were whole.

*Joshua.*

*Sympathy. Compassion. Pity. Commiseration.*

Sympathy is greek, and compassion is latin, for *undergoing-together*. But the greek verb, being more frequently applied to emotions both of the pleasing and painful kind, than the derived latin verb, which is confined to unwelcome sensations: sympathy is come to signify participation in the affections of others, without regard to their nature: whereas, compassion implies participation in the painful perceptions of another. Sympathy is fellow-feeling: and compassion is fellow-suffering. Whether we rejoice with those who rejoice, or mourn with those who mourn, we indulge sympathy: but our compassion is exercised only in the house of grief.

Pity describes pain occasioned by the pain of another, but not pain of the same kind. We pity a man in disgrace, without feeling involved in his woe: we pity a family in want, without any apprehension of identical calamity. There is a self-complacence, a secret triumph, connected with that tenderness for uneasiness, which is called pity. The gods are supposed to pity the misfortunes of mankind: but compassion belongs to those who are liable to a like fate. Commiseration means fellow-pity: pity felt in common with others. The spectators of a tragedy commiserate the distresses of the hero.

Hooker uses this word impurely, where he says:

‘These poor seduced creatures, whom I can neither speak nor think of, but with much commiseration and pity.’

Where there is no one to partake the emotion, there can be no commiseration.

Locke, on the contrary, uses the word with precision:

‘We should commiserate our mutual ignorance.’

*Clock. Dial.*

These are both time-pieces, with this difference, that the clock strikes; the dial does not. Clock is derived from *clocke*, a bell; dial, from *dies*, day. The clock tells the hour, the dial shows it. Dials were long in use before the invention of clocks.

The plate, on which the hours are numbered, is called sometimes the dial of a clock; but hour-plate is more correct. Those time-pieces which do not strike, when fitted up in a manner to resemble striking clocks, are often called clocks.

The annalist Muratori resembles a clock; always exact, distinct, complete, his chapter finishes when the year strikes, and he points out the little or the great figures in the area with an equally gradual impartiality. The historian Roscoe has illustrated, but flattered, the Medici; his pen, like the gnomon of a sun-dial, notices no hours but the serene.

*Wind. Breeze. Blast. Gale. Gust. Storm.**Tempest. Hurricane.*

Of these words, wind is the most comprehensive, and indefinite: it signifies a stream of air, and is etymologically connected with *wehen* to blow, of which verb it is probably the contracted participle present, the thing blowing.

Breeze is a gentle orderly wind: the word is spanish, or italian, and is associated with ideas of soft airs, such as slide under southern skies.

Blast is any effort of blowing, the exhalation of a trumpet, the breath of bellows, the eruption of a cannon, the sweep of the storm-wind: it is the past participle of *blasen* to blow, the thing blown.

Gale is a sonorous steady wind: the word is etymologically connected with *to call* and *to yell*: the wind that sings in the shrouds, that keeps the sail stiff uninterrupted is a gale. Addison makes a bull,

in talking of Umbria's green retreats,

Where western *gales* eternally *reside*.  
that is, where motion eternally rests.

Gust is a fit of wind : it is derived from the ice-landish, and is therefore associated with phenomena familiar in the northern skies. Winter-gusts : fretted with the gusts of heaven : the showery gusts of April.

As when fierce northern blasts from alps descend,  
From his firm roots with struggling gusts to rend,  
An aged sturdy oak.

Storm includes other accidents than violent wind : it is etymologically connected with *to stir*, and may be defined a noisy rapid commotion of the atmospheric elements ; a wind which disturbs clouds, woods, and seas ; it exceeds a gust in continuance, in vehemence, in darkness, in destruction. Storm, like gust, being of northern origin, is applied to the phenomena of northern climates. A hail-storm, a storm of snow, the storms of December.

Here may thy storm-beat vessel safely ride.

Stir, commotion, being the radical ideas in the word storm, it is extended, by a natural metaphor, to the assault of fortifications, and to seditious movements.

Tempest, being of southern origin, describes that sort of storm common in warm countries ; wind accompanied with rain, lightnings and thunder.

Hurricane, being not merely of southern, but of tropical origin, it is a Caribbee word, describes that sort of storm common between the tropics, the most violent form of summer storms.

#### *Variation. Variety.*

Successive changes in the same object constitute variation : the multiplicity of different objects constitutes variety. Variations of dress are chiefly accomplished by variety of colors.

*To lie. To lay.*

There are traces in many gothic dialects of a causative inflection for the infinitive moods of verbs. So from *to sit* is formed *to set*, which signifies to cause to sit. So again from

*to rise* - *to raise*, to cause to rise,

*to fall* - *to fell*, to cause to fall,

*to fly* - *to flee*, to cause to fly;

but a corrupt and confused use of this last word has prevailed. To this same class of modification must be referred *to lie*, and *to lay*, to cause to lie. *Lege*, low, is the etymon of both words. I will lie with my fathers. Lay me with my fathers.

These words are used in composition in a manner very idiomatic. *To lie by* implies to remain still; *to lay by*, to reserve for future use. *To lie down* implies to repose oneself; *to lay down* is to deposit a pledge, a proposition, an employment. *To lie in* implies to be in child-bed; *to lay in*, to store. *To lie with*, implies to sleep with; *to lay with*, to bet or wager, with.

It would be more convenient if the past tense of *to lie* were spelled *ley*, and not *lay*, which is a combination of letters otherwise appropriated.

*Abdication. Resignation.*

*Dicare* is to promise; *abdicare*, to call off: *signare*, is to sign, or seal; *resignare*, to sign again, or against. Abdication, then, is giving up by word of mouth; and resignation is giving up by signature. He resigns a crown, who ratifies his abdication.

*Swindler. Sharper.*

These words are in common use to describe persons who take unfair advantages; the man who buys goods which he is aware he cannot pay for, or borrows money under false pretences, is called a swindler; the man who stakes at cards what he never



means to produce, or who cheats by his method of play, is called a sharper. From the german *schwinden* to disappear, comes the frequentative *to swindle*, and hence *swindler*, a soft appellation for those who have often to disappear. Sharper is from the english verb *to sharp*, according to Johnson; but there is a verb *to shark*, to devour, to prey upon, from *shark*, a voracious fish, which is a no less probable, and is a more descriptive, etymon.

### *High. Tall. Lofty.*

These words describe size above the average: and are mostly applied to magnitude perpendicularly extended.

High, was originally the same word as *hill*; a high man was a hill of a man; a high church, a hill of a church. When the Lilliputians called Gulliver the man-mountain, they employed the same metaphor as our forefathers in coining the adjective *high*. Great part of the sensible idea has been gradually omitted; the term is become very abstract, and now retains only the narrow image of length stretching upwards.

Tall, is only used of that which grows, and is no doubt the past participle of a verb signifying *to grow*. A tall Lilliputian, not a high Lilliputian. A tall horse, never a tall mountain. Tall grass, not a tall mole-hill. A high obelisk, but a tall tree. A high-may-pole: tall soldiers.

Lofty, being derived from *loof*, or *loft*, the air, or sky, is confined to elevation stretching upwards from the observer, to elevation measurable by the atmosphere. Standing at the foot of a mountain, we call it lofty; standing at its summit, we call it high. Standing on the floor of a cavern, we call it lofty; peeping down from the ceiling, we call it deep. High water: a high tide: never a lofty tide. A lofty room. Lofty thoughts.

High is the reverse of low ; tall of stunted ; and lofty of deep. The height which results from accretion is tallness ; that which results from position is loftiness.

*Broad. Wide. Thick. Large.*

Broad and wide describe superficial extent ; thick and large include one dimension more of solidity : all four exclude the consideration of length. A broad river, a broad road, a broad cloth ; a wide lake, a wide prospect, a wide-circle. A thick cheese, a thick board, a thick rope ; a large man, a large elephant, a large room. Broad, wide, and thick are definable ; large is always indefinite. A ribband half an inch broad. A yard-wide handkerchief. A plank two inches thick. We say of a tree, that it is six feet in girth ; but never that it is six feet large : we should be at a loss to know whether six feet large was intended to mean six feet through, or six feet round. In French, *large* admits of definition, *fosse large de six pieds*.

Broad differs from wide in describing that extent which is perpendicular to the length, cross dimension ; whereas wide describes extent each way. A broad brim, a wide hat. Of a long room we define the breadth ; of a square room, the width : so of a field. A broad ditch ; a wide pond. Broad lips ; a wide mouth. There is a tendency to employ *wide* of all hollow extent, of inside measure. A wide cup. Dr. Trusler even approves ' a wide ditch.' A broad horse-shoe is one, whose rim is broad ; a wide horse shoe is one, whose aperture is considerable. Those pales are wide asunder.

Thick differs from large, in that it respects only the third dimension, not including the idea of length, or breadth ; whereas large includes the idea of breadth. A small cheese may be thick, a narrow plank may be thick ; but they cannot be large.

Broad is the reverse of narrow; wide of close; thick of thin; and large of small.

In Otfried *breit* is a noun of number; flocks a hundred *broad*: it is probably connected etymologically with *to breed*, meant at first, numerous by breeding, and, in consequence of the expatiatory tendency of cattle, came to signify "covering superficial extent." *A broad family* would thus be as sound an expression as *a large family*.

Wide is referred by Adelung to the french *vuide*; it would in this case not be common to all the gothic dialects. Junius guesses it may have meant *well-ing*. Perhaps from the substantive *way*, a road, is derived *weyen* to travel, whence the german *bewegen* to remove. The participle of the verb *to travel*, may well have become a word of measurement.

By Wachter *thick* is considered as a participle of the verb *to take*: it means therefore *palpable*, which can be taken hold of.

*Large* can be traced through the french to the latin, and is commonly considered as connected with the greek *λαγρος*. This explains nothing. Perhaps the latin *largiri*, to give, meant originally *to feed*, which is the most usual form of giving. In this case *lar* a kettle, or platter, is the radical idea. The veneration for the lares was originally a fetiche-worship, like that of the negroes for their pots and pans. *Large* then is *platter-shaped*.

*Gross. Bulky. Stout. Huge.*

*Gross* excites the idea of coarse corpulency: it came to us from France with that association: it is originally the same word with the low-dutch *groot* and the english *great*, which are past participles of *to grow*; but as the Germans are a corpulent, and the Gauls a slender race, their word for grown means

*fat*, whereas the french *grand* (also a participle of *grandir*) means *tall*.

Bulky is from the substantive *bulk*, which is used for the *torse*, or trunk, of a man, as well as for size in general. Authorities derive it from *balg*, belly; but it is more likely to be the same word as bullock, or bull-ox, a castrated bull, a steer gelding. These animals being remarkable for growing fat and large, would naturally supply the descriptive adjective: a man-bullock for a corpulent man, a bullock-pack of wool for a large or bulky bale. Yet the sea-phrase "to break bulk" favours the derivation from belly.

Stout is said by Johnson to mean *striking*: it describes an appearance characteristic of strength and vigor: it is metaphorically become a word of dimension. A stout cloth, for a thick strong texture. A stout timber, for a tree in its prime, which promises to grow large. A stout plank, for a thick strong board. A stout vessel, for a tight strong ship. The ideas of thick and strong seem to have coalesced in the word. Adelung is not for referring this word, like Johnson, to the gothic etymon *stautan*, to strike; but rather, with the swedish *stolt*, and the german *stolz*, to some root signifying to *up-swell*. Opitz has a passage: *Die stolze fluth verschuemmet ganz und gar*: the stout river swims quite away: where the fundamental idea *turgid*, not the fundamental idea *striking*, can be accommodated to the epithet. On the other hand the Flemings say of an ox that tosses: *Die os is stootsch*: where *striking*, and not *turgid*, is applicable. Perhaps some such idea as *horny* lies at the bottom of this adjective. The Latins use *cornea corpora* for stout bodies: and the Hebrews use the derivatives of *horn* for *proud*, which is the meaning of the german *stolz*. *Stosstange* is a pitch-fork, which would be naturally named if the words signify horn-pole. *Stot* is old

English for a bull. These indications being converged, it seems that some word, which in mæse-gothic would have been spelled *staut*, signified (1) a bull, (2) a horned beast, (3) a horn; and that from this sense was derived the verb *stautan* or *stossen*, to thrust, push or toss. Bull being the largest animal among the Goths, is often used by them for an augmentative; bull-finch, bull-fly, bull-rush, bull-trout, bull-weed:—the adjective into which such a prefix would gradually be shaped must signify *large*. But if, by a process of abstraction, the word *bull* had acquired the meaning *horn* before it was employed as an epithet; the adjective, *horn*, which such a prefix would gradually be shaped, might mean *strong, overbearing, proud*; or it might mean *tough, enduring, robust*: the Germans have employed it in the former, the English in the latter sense. And thus by presupposing the etymon *staut* bull, all the significations of the allied words in the different gothic dialects may be accounted for naturally.

Huge is derived by Johnson from the hollandish *hoogh* high; but this does not explain the use of the word.

Part, huge of bulk,  
Wallowing unwieldy, enormous in their gait,  
Tempest the ocean.

Where is there any symptom that height makes a part of the idea of the word? A high tree is one whose stem is tall; a huge tree one whose trunk is large. High forests consist of tall trees, huge forests of spreading woods. The word is not applied to graceful, but only to awkward bulk and unseemly appetites. A huge whale. A huge mountain. A huge serpent. And Shakspeare: a huge feeder. *Hooch* is welsh for a hog; and this is no doubt the true beginning of the adjective. A huge man is a hog of a man; a huge mountain a hog of a mountain; a huge feeder, a hog of a feeder.

Bulky, stout and huge, are all epithets borrowed from cattle : the ox tends to corpulency, the bull to strength, and the hog to awkwardness ; and these accessory ideas are accordingly mingled with the general idea of large-sized, which they all convey.

*Quickness. Activity. Swiftmess. Celerity.*

Quickness is a saxon word answering nearly to the latin activity ; and swiftmess is a saxon word answering precisely to the latin celerity. Quickness and activity may be displayed by motions on the same spot. Swiftmess and celerity can be displayed only by motion from one spot to another : they describe velocity of progress ; Quickness and activity define the motive force exerted ; swiftmess and celerity the movement produced. Quickness announces swiftmess ; as celerity results from activity.

In their proper acceptation, quickness and activity are nearly undistinguishable ; not so in their metaphoric employment. As *quick* originally signifies alive, sensatious, animated ; and *active* originally signifies busy, hasty, stirring ; quickness of mind denotes rapidity of perception, whereas activity of mind denotes restlessness of attention. He is intellectually quick, who conceives readily ; he is intellectually active, whose mind is always busy. Mental quickness is the reverse of stupidity ; mental activity of indolence.

The adjectives *swift* and *celer*, on the contrary, being originally of like meaning, and both signifying speedy, the words swiftmess and celerity do not differ in their metaphoric application. Swift of foot. Swift of speech. Swift of inference. *Velocitas corporum celeritas appellatur. Cicero. Celeritas verborum. Quintilian. Celeritas percipiendi. Quintilian.*

*To approach. To accost. To address.*

To approach is to draw nigh (fr. *proche*) ; to accost is to approach the side (fr. *coste*) in order to gain the ear ; and to address is to approach strait forwards (sp. *dereçar*) for the purpose of obtaining attention. To approach implies previous distance ; to accost suggests some intimacy ; and to address announces solemnity of purpose.

We cannot approach the great without some kind of ceremony. Education teaches us to accost the ladies with civility ; but to approach them requires some assurance. Our address shall sometimes please ; when our deportment shall disgust. *Trusler.*

*Forest. Wood. Plantation. Grove.*

All these words describe land begrown with trees ; of which a forest is the largest ; and a grove the smallest, assemblage. *Foresta e luogo di fuori separato dall'abitazione degli huomini. Della Crusca.* Of a forest the extent is vague and the growth wild. Of a wood the trees are already thick. A plantation is produced by the art of man. A grove is a hollowed privacy (*grabe*), a walk covered by trees meeting above : so at least says Johnson. But as the derivation may be from the saxon *growan* to grow, I should prefer to define *grove*, a cluster of coæval trees, a small wood of the same *growth*.

*Forest. Chase. Park.*

Technically these words describe habitations for beasts to be hunted. Forests and chases lie open ; parks are inclosed. The forest is the most noble of all, being a franchise pertaining to the king : if he transfer one to a subject, it becomes a free chase. If any one offend in a park or chase, which are private property, he is punishable by the common law ; but a forest has laws and officers of its own, as foresters, verderers, rangers and agisters.

*Velocity. Rapidity.*

Velocity and rapidity differ nearly as the english adjectives swift and sudden; velocity being a command of space, and rapidity a command of time. The velocity of lightning—when you wish to draw attention to the quantity of space it traverses in a given time: the rapidity of lightning—when you wish to draw attention to the shortness of time in which it traverses a given space. The chariot-wheel has velocity, in proportion to the ground it travels over; rapidity, in proportion to the number of its rotations on the axle.

*Dingle. Dell.*

Dingle, says Sardine, is an unexpected little valley in a flat country: a dell is that dingle ornamented. Both words are provincial, or obsolescent; but they are employed by Milton.

I know each lane and every alley green,  
Dingle or bushy dell of this wild wood.

*Comus.**Intention. Project. Design. Purpose.*

From incipient to decisive volition the progressive steps are many, and are successively described by these words. Intention is the feeblest effort, a mere stretching (*in* and *tendo*) of the mind toward its object; in a project (*pro* and *jacere*) the object is already *flung before* the contemplation. When the mind has planned an entire *scheme*, it is said to have formed a design (*dessein*): and when the means of execution are *put forth* (*propositum*) the purpose is complete. Contemplative benevolence is a soothing pastime; we intend relief to our suffering fellow-creatures, we project aerial castles of consolation, and design such good deeds as are within reach of our means; but how often indolence frustrates the kindness of our purposes.



*Archetype. Model. Likeness. Copy.*

Apelles paints a head of Jupiter. The statue of Phidias was his archetype, if he paints after it from memory, from idea. It was his model, if he paints after it in presence of the statue. He paints a likeness, if the resemblance is striking. If he makes a second painting in imitation of the first, he takes a copy. The grieving soldier in Vandyke's *Belisarius* was the archetype of the grieving soldier in West's *Death of Wolfe*. Barry was in painting what Glover was in poetry: he chose his models in heroic and classical art; his costume is greek, his delineation has a cast of the antique; but his colouring is flat, his expression cold, and his works escape popularity, notwithstanding the omnipresence in them of his tasteful and accomplished mind. In Rafael's accurate likeness of Pope Julio II. there is something of the stiffness and anxious precision, as well as of the finish and detail, of Holbein. Julio Romano made many copies which have the value of originals.

*To rise. To get up.*

To rise is to lift the head; to get up is to lift the person. He rises, who, having lain along on a sofa, is about to sit upon it. He gets up, who, having been lying or sitting, is about to stand upright. To rise is but a part of the effort to get up. The sun rises; not, the sun gets up. To get up a ladder. He gets up in the world, whose fortune, he rises in the world, whose rank, is progressive. Who acquires money by vile means may get up in the world without rising in it.

The saxon *risan* means to shoot upwards, to grow tall, and is allied to *reis* a sprout, and to *rise* a giant; hence some idea of relative rank adheres to the word. Rise is opposed to sink; and get up to go down.

*Adjective. Epithet.*

Adjective is a technical term of the grammarians, epithet, of the rhetoricians. The same word is an adjective, in as much as it is a part of speech; and an epithet, in as much as it is an ornament of diction. In the distich,

Beauties in vain their pretty eyes may roll,  
Charms strike the sight, but merit wins the soul:—  
the word *pretty* is an adjective and an epithet; it is a part of speech, and an ornament of diction needless to the sense. In the phrase,

Severe virtue does not attract affection:  
the word *severe* is an adjective, not an epithet; without it the sense would be incomplete; it is employed not for decoration but for definition.

In the line of Dryden,

With plume and scarf, jack-boots and bilbo blade,  
the word *jack* is an epithet, though perhaps not an adjective.

*Satire. Lampoon.*

Both words describe censure ambitiously composed, in rime or with comic eloquence. Censure written to reform, and not to vex, is called satire; written to vex, and not to reform, is called lampoon. Of course, lampoon is the meaner, and satire the nobler, expression and employment. Satire is usually general, lampoon usually personal. Pope could elevate lampoon into satire, and degrade satire into lampoon.

*Generosity. Magnanimity.*

Noble, disinterested, great, and lofty actions flow both from generosity and magnanimity; yet generosity (*generosus*, of good race) is more an affection of the heart, an innate tendency; and magnanimity (*magnus* great, and *animus* mind) more a character

of the head, an acquired habit. Generosity is munificent, is forgiving, from the abundance of its kindness; magnanimity, because it despises littleness in giving and in hating. Generosity endows others in order to indulge its genius; magnanimity in order to merit admiration. Generosity is less select in its objects, magnanimity in its means. Generosity has more of humanity, and magnanimity more of heroism, Generosity is the virtue of opulence, magnanimity is the virtue of power.

*Death. Decease. Departure. Release.*

Death is the final lot of all things living; of man, bird, beast, fish, tree. Decease is only used of the human species, and only of natural cessations of being. A violent death is not called a decease. Departure implies acquiescence in the doom, a friendly taking leave of life. The suicide, and the aged man depart; not he who is killed in battle, or is led to execution. Release includes the idea of unwelcome continuance in existence. Those who suffered pain, and who suffer it no longer, are said to have been released. The christian, who feels his body to be a prison, may pray for release, but would think it sinful to depart before the beckon of Nature.

*Word. Term. Expression.*

A term is a technical, an expression is an emphatic, word. All the parts of speech, whether material or connective, are words. Only the material, not the connective, parts of speech are terms. Entire phrases, forced out with effort, are expressions.

Word is a participle signifying *uttered*, and is etymologically connected with *forth*. Term is from *terminus*, a boundary-post, a mark of appropriation. Expression is from *ex* and *primere* to press forth.

The purity of language depends on its words; the

precision on its terms; and the brilliancy on its expressions.

*Trusler.*

Elaborate discourses require the words to be english, the terms proper, and the expressions noble.

*Trusler.*

Keeping is a bad word, though a painter's term for figural perspective; it is a false expression, which ought to describe stability of color; probably it originated in an attempt to translate the french *tenue*, holding, which is used of attitude.

*Cathedral. Collegiate Church.*

Both these terms describe temples in which choir-service is performed; but a cathedral is the chief church of a diocese, whereas a collegiate church is no seat of jurisdiction, although a college of clergy is attached. St. George's chapel at Windsor is a collegiate church; but St. Paul's is the cathedral of the diocesan bishop.

*Insufficiency. Incapacity.*

Holding less than enough is the sensible idea common to both words; but insufficiency defines the contents, and incapacity the containing power, of the vessel to be estimated. What is insufficient may be rendered sufficient, but what is incapable cannot acquire capacity. Hence ~~insufficiency~~ describes the lack of means, and incapacity the lack of power. The insufficiency of a ministry which is unsupported, the incapacity of a ministry which is unskilled.

*Devil. Dæmon.*

Between interior realities the distinction must be imaginary; the habits, or fashions, of fancy are nevertheless capable of description. Devil, says Girard, and I know not that the conceptions of the age have changed, is always taken in a bad sense: it designates an evil spirit, who tempts with skill,

and prompts to vice. Dæmon is often used in a good sense: it designates a powerful spirit, who hurries beyond the limits of moderation, who pushes with vehemence, and controuls liberty. The first is connected with ideas of ugliness and horror; the second, of power and ascendancy. Malice characterizes the devil; despotism the dæmon. Devils are evil; dæmons wayward. The devil deigns to seduce; the dæmon chooses to rule. He is possessed by a devil, whose insane inclinations are mischievous but capricious; he is possessed by a dæmon, whose insane inclinations are of equivocally meritorious tendency, but uncontrollable. Cardanus had a devil; Tasso a dæmon.

### *Inequality. Disparity.*

Inequality, says Diderot, describes difference in quantity; and disparity difference in quality. Things varying in size are unequal; things varying in kind are unlike.

### *Diurnal. Quotidian.*

Both these words may be explained by the phrase 'that which returns each day.' But in order to define *diurnal* it is necessary to lay the emphasis on *returns*, and in order to define *quotidian* it is necessary to lay the emphasis on *each*. The idea of periodicity is prominent in *diurnal*, the idea of frequency in *quotidian*. They differ as the adverbs *daily* and *every day*. Hence *diurnal* does not, and *quotidian* does, excite an associated idea of annoy. The 'How do you do?' 'It is a fine morning.' 'Did you rest well last night?' of the breakfast-table, is *diurnal* conversation, in as much as it regularly recurs, and *quotidian* conversation in as much as its triviality disgusts. The Morning Chronicle is a *diurnal*, not a *quotidian*, newspaper. The emperor who was

awaked by the sentence, ' Reflect what good you can do to-day ! ' had chosen a diurnal, but not a quotidian, remembrancer.

*Prop. Stay. Shoor. Buttress.*

These words describe several kinds of adventitious support: like caryatids, they agree in purpose, but differ in form. A prop is a perpendicular, a stay is an inclined, and a shoor is a horizontal lifter: they are placed only to be withdrawn. But a buttress is a permanent structure, which abuts against another in order to prevent its sinking; a sloping wall, or pillar, built up to strengthen a standing edifice.

In the dutch language *proppe* signifies a plug: and is applied to those bits of wood, of rag, of tow, of cork, with which leaks in ships, cannon, barrels, chinks in wainscotting, or necks of bottles, are occasionally stopped. It also signifies a graft, an inserted twig. *Proppen*, in Holland, is to eat voraciously, to cram sausages, to stuff. This word, on which Junius avoids to dilate, may have been metaphorically employed by some of the gothic nations to designate, ' that which intrudes ' and by others to designate, ' that which is erect. ' In this last sense the English use the word: a prop is an upright support.

The french substantive *étais* is a derivative of the gothic *stay*, and describes the cable by which a vessel is fastened to her anchor. That which *stays*, or resists progressive motion, by pushing as well as pulling, is also called a stay, *une étaie*: of this kind are the inclined timbers which support a roof during the reconstruction of the wall beneath.

*L'étalement de cette maison était fort nécessaire, autrement elle serait tombée.*

' Aaron and Hur stayed up his hands. ' *Exodus.*

The branches serve as so many stays for their vines, which hang, like garlands, from tree to tree.

Addison.

*Schoor* is the name given by the Hollanders to those transverse blocks, which are laid upon props, in order to diffuse the pressure over a wide surface of the incumbent weight, and thus to prevent perforation, or local indentation; ship-builders support the sides of vessels with shoors. In many gothic dialects the mantle-piece of a chimney is called the *shoor-stone*. The word is probably a contraction of *shoulder*, in dutch *schouder*; as shoors operate after the manner of shoulders, and extend the lifting surface on each side of the trunk\*.

Buttress, if derived from the french *aboutissement*, is impurely formed, and ought to signify frontier-walls, frontier corners, parts which *abut* against each other, in short, an *abutment*, which word we possess already. The saxon words *but*, out, and *tree*, tree, may be the component parts; in this case *buttres* originally signified *outside-trees*, exterior lean-tos,

\* Watts says in his Logic; "When I use the word *shore*, I may intend thereby a coast of land near the sea, a drain to carry off water, or a prop to support a building." *Shore* is the proper and undisputed spelling for sea-coast. *Suer* is the proper spelling for a drain; it is derived from the french *suer* to sweat, or exsude; the verb is in common english use, though unnoticed by Bailey, or Johnson. "The water *sues* through the brick-work" This word is spelt, by Milton, *sewer*.

"Like one who long in populous city pent  
Where houses thick and sewers annoy the air."

But *shoor* is the proper spelling for a horizontal support, as we have unquestionably borrowed the word from the ship-carpenters of Holland. As soon as an orthographic distinction is introduced, we shall cease to confound them, like Watts, to the ear.

placed to prevent a hut from falling sideways; what we now call *stays*.

### *Act. Action.*

Act (*actum*) is a thing done; action (*actio*) is doing: act therefore is an incident; and action a process, or habit: A virtuous act; a course of virtuous action. The act of nodding; an action of nodding. An act of parliament; the action of the laws.

Dr. Trusler perversely mistakes act and action: he maintains that an elegant speaker will not say 'a good, or a virtuous act:' he adds, 'the sentiments of the heart are not so much to be judged of from words as from actions:' in both these cases *act* is the fit word; single deeds, not habits of conduct, being in question.

### *Form. Figure. Fashion.*

*Forma* signifies a mould external or internal; it is applied to a shoe-last, or a cheese-vat; to a rule of words, or the model of a building. *Figura* is external form, the fixed, not the moveable mould or frame, from *figo*, surely, not from *figo*. Fashion (*fapon*) is a modern derivative of *factio*, making.

Form includes construction and internal arrangement; figure describes visible contour and outline; fashion implies labor, and results from workmanship. A dress well cut, has a fine fashion; a statue well-shaped, has a fine figure; a man well-grown has a fine form. A tree is fashioned by the pruning-hook and the sheers: it figures well in a landscape, if its branches and foliage are agreeably disposed: it has no deformity, if its trunk is sound and proportioned to its ramification.

He hath no form, nor comeliness.

*Isaiah.*

Paganism pictures deity under all kinds of



gures ; whereas Christianity confines it to those of a man and of a dove.

*Trusler.*

The fashion of a work frequently exceeds in value the price of the material.

*Trusler.*

The Farnesian Hercules, seen in front, is a complete figure ; but its form behind has a feeblér muscular expression : the fashion, too, is more laborious in the forepart, as if it were intended to stand in a niche.

*To lift. To raise.*

That is lifted which is hoisted into the air (*lift*, air) : that is raised which continues in contact with the ground (raise is from *rise*, to get upright). We lift a weight ; we raise a mast. We lift a ladder, when we carry it on the shoulder ; we raise a ladder, when we heave only the one end, which is to lean up against the house.

The favouritism of sovereigns often lifts a bad minister ; their discrimination sometimes raises a good one.

*Way. Path. Track. Road. Street.*

Way is the most comprehensive of these terms, and designates any line made use of for conveyance. Which is the way to Hampton ? The shortest way is the path across the fields. The worst way is the old track. The surest way is the high road. The roughest way is through the street. The pleasantest way is to go by water. The quickest way of sending a note is by a pigeon.

Adelung deduces this substantive from the interjection *weg*, which he considers as an onomatopœia for *away ! via ! off !* The interjection should rather be deduced from the substantive : and accordingly it differs in every language. Way is written in gothic *wig* ; in swedish *wäg* ; in high and low dutch *weg* ; in anglo-saxon *weag*, of which word another early

form is *wag*, a bank, mound, or wall. Way therefore means, like the french *chaussée*, a causey, a raised path or road: *weasan*, to heap up, to increase; *weagan*, to move, or convey; and *wagan*, waggon, are etymologically connected. This filiation of the word is corroborated by the analogy of the icelandish language, where *vega* means earth, *at vega* to heap up, and *vegr* a mound, or way.

Path is a foot-way, where one *paddeth*. A *pad*, or *padder*, is one who walks on foot, as in the tautologous combination *foot-pad*. A horse which excels in a foot pace, as we also say, is called a *pad-nag*.

To *paddle* is to use the feet frequently. As *oar* means a hand, so *paddle*, or rather *paddel*, means a foot, and is a sort of oar used perpendicularly. The feet of web-footed animals are called *paddels*. In short, some such etymon as *pad* (answering to the latin *pes*, *pedis*) must have been left by the Romans in Britain. The word *pad* is used for a foot-cushion, and for other small cushions; but this is perhaps a corruption of *bed*: it is also used for a hind-saddle, a sort of pillion, consisting of a mere cushion.

Track, from the italian *traccia*, is a hunter's term, signifying the line of footsteps left on the ground by game: the temporary path of an animal. We say the track of a horse, the track of a wheel, when the vestige has resulted from a single impression. A path is a beaten track, a track is a new path. Where there are few tenants, the heath may be pathless; for it to be trackless, there must be none.

Road\* is a horse-way; ground *rode*, or ridden upon. A turn-pike road. A causey should consist of a road, and a path. The London road.

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\* This word is not, as Johnson thinks, the french *rade*,

"Street (*via lapideibus strata*) is a paved road: many fragments of the roman roads are still called streets in this country, where they are not bordered by houses; but, as our roads are seldom paved, unless in towns, the word *street* commonly suggests the idea of a road passing between rows of houses. Some streets, such as Cranburn-alley, are purposely rendered impervious to horses: in this case we might observe: "there is no road through that street."

We say, the track of purity, as if its vestiges were narrow and evanescent; the path of virtue, as if it were trudged in only by humbler natures; the road to power, as if those were lordly mounted who attempt it; and the streets of libertinism, as if where men are crowded, vice is welcome.

*To hint. To suggest. To intimate. To insinuate.*

'Skinner' is for deriving *hint* from the french *enter*, to engraft, to dovetail: it seems rather to have sprung from the same root as *hinder*, and *behind*, and to signify a sensation from behind, a word indistinctly heard in the rear, knowledge given the back way, obliquely murmured information. In german *etwas hinterbringen* is to hint a thing to a person; verbally, to bring a thing to a man behind.

To suggest (*sub* and *gerere*) is also to carry underhand information, but not to carry it behind, or unperceived. A suggestion is given visibly, and entire, to the persons receiving it, although the communication is concealed from others.

which is a dutch word etymologically connected with *ready*, with the german *reede*, and the hollandish *ree*. Nor is it, as Johnson also inconsistently suggests, the french *route*, a wheel-way, whence we have both *rut* the track of a wheel, and *route*, the prescribed march of a baggage-waggon.

The hinter shuns responsibility, the suggestor claims gratitude.

Willing to wound, and yet afraid to strike,  
Just hint a fault, and hesitate dislike. *Pope.*

We must suggest to the people in what hatred  
He still hath held them. *Shakspeare;*

To intimate is to give separate secret intelligence. Councils of the church were convoked by private notice, or *intimation*, in order that they might appear to assemble through an influence of the holy ghost: this was called *intimer un concile*. To suggest apart is to intimate.

To insinuate is to introduce gently into the bosom (*sinus*) or lap, to wind about the affections. To render a hint, or suggestion, or intimation, agreeable by the arts of flattery, or the coaxings of apparent fondness, is to insinuate it.

He may have intimated his intentions to the father, but if he has not insinuated himself into the daughter's favor, his chance is still precarious; two letters spell *papa*, but two letters do not spell *wed*.

Suggérer emporte quelquefois dans sa valeur quelque chose de frauduleux: insinuer dit quelque chose de plus délicat; pour insinuer, il faut ménager le temps, l'occasion, l'air, et la manière de dire les choses. *Girard.*

### *Glib. Slippery.*

Skinner derives *glib* from the greek *λινος*, which is improbable. Through books we import our greek words; but *glib* is in vulgar use, and includes the ideas of smooth and sliding which *λινος* does not suggest. The Hollanders have *glibberig*, which, like the saxon *glith*, is derived from an infinitive collateral with *to glide*; a word borrowed from the motion in the air of the hawk, or *glidde*. Adelung, but not Junius, gives a false pedigree of this family

of words. *Slippery* derives from the dutch *slibberen*, the frequentative of *to slip*.

That ice is glib, where one glides, that is slippery, where one slips, frequently. A glib slide. A slippery puddle. The streets are rendered slippery by frost, where they are too rough to be glib.

To glide is a welcome, and to slip an unwelcome movement. A glib man describes one who bargains without higgling, who agrees quickly and smoothly. A slippery man describes one who hitches from his contract, who, when you have rested on him, disappoints. A flatterer is said to have a glib tongue; a woman of gallantry to be a slippery dame.

#### *Regular. Methodical.*

He is regular who does things according to order; he is methodical who does things according to system. It is worth while to carry order into little things; hence it is a merit to be regular. It is worth while to carry system only into things of importance; hence it is ridiculous to be methodical in trifles. A man may regulate his expenses, without being so methodical as to keep his kitchen-bills by double entry.

#### *Antipathy. Repugnance. Aversion.*

Antipathy (*anti* against and *pathos* feeling) is an interior sentiment of discordance; repugnance (*re* against and *pugnans* fighting) a transient opposition; and aversion (*a* from and *versio* turning) an acknowledged dislike.

While dejected under the loss of those we loved, we feel antipathy to mirth, and may fitly exhibit repugnance to it, without harbouring a settled aversion. Antipathy, though it leads to hostile feelings, does not imply them: between the lewd and the

austere there is often antipathy without aversion. That which causes us to lose most of our time is the repugnance we naturally have for labor. *Dryden.*

*Fâte. Destiny.*

These are pagan terms for the ideas which our theologians translate by the words necessity and providence. That which is spoken (*fatum*) by the voice of nature, is fate; that which is chained together (*destinatum*) by the hand of Jove, is destiny. In as much as a man's condition has resulted from laws of the material world, it is his fate; in as much as it has resulted from the ordainment of more powerful beings, it is his destiny. Fate is blind: destiny has foresight. The atheist talks of fate; the theist of destiny.

Circa deos et religiones negligentior, quippe adductus mathematicæ, persuasionisque plenus, cuncta fato agi. *Suetonius.*

Prelia non tantum destinato, sed ex occasione sumebat. *Suetonius.*

In the following ~~line~~ of Dryden, the word fate is employed, where destiny would have been better placed.

When empire in its childhood first appears,  
A watchful fate o'ersees its rising years.

*Excellence. Excellency.*

Both these words are variations of the same term, *excellency* being the older form, *excellence*, from the progressive abbreviation of utterance, the more current. As highness not only signifies the state of being high, but is also applied as a personal title; so *excellency* not only signifies the state of outtopping (*excellere* to outgrow) but is also applied as the title of ambassadors and governors. From the habitual formality of official address the older form of

the word is most usual as a title, and the newer form of the word, in the general sense of surpassingness.

Hence perhaps an idea of intrinsecal worth adheres to excellence, and an idea of titular eminence to excellency. The excellency of the poet laureat. The excellence of the poet Southey.

*Low-spiritedness. Dejection. Melancholy.*

Low-spiritedness is a common name both for the dejection caused by misfortune, and for the melancholy which is the effect of constitution.

Of an afflicted man we say that he is low-spirited; and of an hypochondriacal man we also say that he is low-spirited. Dejection is appropriated to the occasional sorrow over disappointment. Melancholy is appropriated to the habitual gloom of the ideal scenery within.

The reverse of dejection is joy; the reverse of melancholy is cheerfulness; and the reverse of low-spiritedness is gaiety.

*To end. To finish. To complete.*

To end is to discontinue, to finish is to end at for the last time, and to complete is to end finishing.

The end of a chapter; the finis, or finish, of a volume; the completion of an entire work. What is ended may not be finished; what is finished may not be complete; but whatever is finished or complete is ended. The author of the *Prolepsis Philologica Anglicana* seems to have ended his dictionary at the letter A. Dictionaries may be completed by interpolations; they are finished at the last letter of the alphabet. According to the millenarians, at the end of the world, this earth is to be finished up into one vast terrestrial paradise; where the wise and good of every nation and age are to assemble in lasting communion, and, by dwelling together a thousand

years, are to refine and purify each other for that superior station of felicity, the completion of which is reserved for the eternal heavens.

*Defect. Fault.*

Defect, being the supine of *deficere*, means undone ; and fault, of *faillir*, means failed.

What is wanting is defective ; what is mismade is faulty : a defect is a blemish of omission, and a fault is a blemish of commission : a defect is a negative, a fault is a positive, imperfection. The tooth that projects makes a fault, the tooth that drops out makes a defect, in the set. Defect, as it implies no blame, is a frequent euphemism for fault.

Fault includes in its idea a relation to the maker ; defect expresses something imperfect in the thing without any relation to the maker. *Truster.*

Defects result from human imperfection, being absences of expected qualities ; faults result from human weakness, being transgressions of the rules of duty. *Truster.*

*To recall. To repeal. To revoke. To call back.*

To recall is english, to repeal is french (*rapeller*) and to revoke is latin (*revocare*) for the same idea *to call back*. Our conversation is english : we recall our directions to servants, and other family arrangements. Our laws are french : we repeal acts of parliament, and exiles of the state. Our oratory is latin : we revoke a panegyric, a denunciation, a promise, or a threat. To repeal is legally, and to revoke is solemnly, to recall. We recall things ; we call back persons.

*To listen. To hear. To hearken. To overhear.*

To listen (german *list*, artificial stillness, cunning) is to assume the attitude most favourable for hear-



ing. To hear is to succeed in catching sound. To hearken (german *hорchen*) is the intensive form of to hear, and signifies to strain at hearing, to swallow eagerly with the ear, to hear with welcome. To overhear is to catch what was not intended for the hearer.

One may listen without hearing; hear without hearkening; and hearken without overhearing. We listen for expected music; we hear and criticize: we hearken to it, if delightful: we overhear it, when it comes on us unintentionally. We may listen while we hear, while we hearken, while we overhear. We may hear without listening; but we cannot hearken without listening. To listen is the effort to attain, to hearken is the effort to absorb, sound. We may overhear without listening, and perhaps without hearkening.

Listen, and I will tell you a secret. Hear, and judge. Hearken, and I will sing you a song. Never overhear scandal. Listen for information. Hear all sides. Hearken to advice. What you overhear, consider as unheard.

#### *Footstep. Vestige. Trace.*

A footstep is the place where a foot has been set; a vestige (*vestigium* has probably the same root as *stigma*, and is contracted from *pedis-stigium*) is the mark left by a foot; and the italian *treccia*, whence trace, is a line or series of prints of the feet. A footstep therefore may have the foot in it; but a vestige is something left behind; and a trace has been so long left behind that the cause of the impression may be undiscoverable. In democratic governments popularity is the footstep of ambition. Lasting celebrity is a vestige of greatness. The traces of the four rivers of paradise are still distinct in D'Anville's map of the country about Eden. Crowd-

ed temples are the footsteps, ruined temples are the vestiges, of superstition. The Oxford almanak has rubbed out all traces of astrologic credulity; but the Cambridge almanak still teaches over what parts of the human body the planets daily preside.

*Keeness.- Sharpness. Acuteness.*

Keen (german *kühn*) is etymologically connected with the icelandish *kinn* the jaw, the grinders, in saxon *cin-teth*, and with the english *chin*: it originally signifies strong of jaw, able to bite, hungry, voracious. The keen shark. A keen stomach. Metaphorically it is applied to those who know how to get their bread in the world; who possess a somewhat eager appetite for the means of maintenance; and exert a dangerous skill in providing for themselves. Junius and Johnson and Adelung have mistaken the meaning of this word. As a poetical epithet it answers to biting: The keen blade, the biting blade; the keen blast, the biting blast. Sharp is etymologically connected with *share*, the cutter of a plough, and *shears*, large scissors, and signifies, having a cutting edge: in saxon *mylen-scearp* means sharpened with a grind-stone. A sharp sword, but an acute dart. Acute, from *acus* a needle, signifies having a subtle thornlike extremity, pointed.

He is sharp who is cutting, he is acute who is piercing, in his observations; he is keen, who has an interested purpose in making them. Acuteness announces penetration; sharpness an ungentle temper; and keenness a selfish rapacity. Keeness is a quality of which we notice the possession with more complacence than the exertion: like a strong set of teeth, we know it will tell in the long run; but it may snap at a plateful of our own.

*Soon. Quickly. Speedily.*

*Soon* is an adverb of time, *quickly* of motion. That is to be done soon, which is to be done after a short time; that is to be done quickly, which is to be done in a rapid manner. *Speedily* is an adverb both of time and motion, uniting the ideas soon and quick. That is to be done speedily which is to be done after a short time, and in a rapid manner. The reverse of soon is late: the reverse of quickly is slowly: and the reverse of speedily is leisurely.

*Advice. Counsel.*

Advice is the information of individual attention, and counsel the result of concerted deliberation: advice is a solitary and counsel a social present. One physician advises; two physicians consult. A barrister is supposed to confer with the client's attorney, and hence his advice is called counsel. Advice, being given tête-à-tête, is not always so guarded, as counsel.

The translators of the bible use the word counsellor impurely, instead of adviser.

His mother was his counsellor to do wickedly.

2 Chron. xxii. 3.

*Lovely. Amiable.*

✓ *Lovely* is saxon and *amiable* is latin for the same idea; but as our latin words are of later importation, they mostly belong to the written or oratoric style, and are applied only in metaphor. Physical good we can call lovely; moral qualities we call amiable. A lovely figure. An amiable disposition. The loveliest of her sex. The most amiable of brothers.

Around their lovely breast and head  
Fresh flowers a mingled odor shed.

*Prior.*

And told her while she kept it

"Twould make her amiable, subdue my father  
Entirely to her love. *Shakspeare.*

At the ordinary, you may hear a hungry farmer term a roasted fillet of veal, lovely; you will not hear him term it amiable. Fat beauty also is emphatically called lovely by those who have acquired a turkish taste in female form. Something of vulgarity attaches to the epithet occasionally.

*Friendly. Amical. Amicable.*

Friendly is saxon, and amical is latin for the same idea: native sincerity employs the word friendly, oratoric parade employs the word amical. He has done me many friendly services. Nations, grown amical as the flocks and herds, shall depute their monarchs to meet at a festival of the world for commemorating the jubilee of a fifty years peace.

Amicable, though not uncommon, appears to have been originally either an impure word for amical, or a misprint for amiable.

*Flexible. Pliable. Ductile. Malleable.*

What is easily bent is flexible; what is easily folded is pliable; what is easily drawn out is ductile; what is easily beaten out is malleable. *Flectere* is to bend, *plicare* to fold, *ducere* to draw, and *malleare* to hammer. Not so much in their proper as in their metaphoric use are these words liable to be confounded.

A flexible disposition is one, which bends this way and that way at every slight impulse of surrounding nature. A pliable disposition is one, in which new folds, or impressions, are easily made permanently. A ductile disposition is one, which is willingly drawn along after the natural guide of its conduct. A malleable disposition has never yet been characterized in our language by that appellation. A numerous class of men exists however,

whose opinions and conduct altogether depend on the multiplicity of slight strokes with the hammer of assertion, which the tongues of men, or the types of newspapers, can contrive to apply. As far as public sentiment is the creature of mechanical agency, the british is a malleable people. The metaphor is common in homely english: 'Your master will hammer it into you at last.'

Pythagoras had detected the efficacy of repetition, and had observed how malleable is a disciple, when he wrote over the door of his school-room: 'Worship Echo.' Religion makes great use of the malleability of human nature. Childhood is flexible, adolescence ductile, youth pliable, and maturity malleable.

#### *Embarassed. Timid.*

Embarassed and timid differ as doubt and fear. Those are embarassed who are at a loss how to act: those are timid who fear to act amiss. Embarassment is a transient, timidity an habitual state of mind. To be embarassed results from circumstances, to be timid results from character. One may be embarassed without being timid; or timid without being embarassed; or owe embarassment to timidity. Embarassment is the reverse of assurance, and timidity of forwardness.

#### *Ay. Yes.*

Both these words derive from the french imperative *ayez* have it so! *Ay* being the first syllable suspends the sense after uttering as it were the *have*, and *yes* being the concluding syllable completes the assent and subjoins the *so*. *Ay* therefore should be a weaker and less entire assentation than *yes*: indeed it is often merely suspensive, and not at all affirmative. 'He is gone off.' 'Ay!—In debt?' 'Yes.'

'We say in familiar talk, that Diana counselled her sister Flora against such a match; 'Did she not, Sir?' 'Yes, I believe she did.' 'Counselled her!' exclaims a stander-by—'ay, and controlled her too, or she had been his wife now.'

*Mrs. Piozzi.*

*Blaze. Flame.*

Blaze is ignited vapor, and flame is ignited vapor; but blaze is that which dazzles, and flame is that which burns, in the tongue of fire. Blaze is saxon for a torch. *E flammâ cibum petere.*

The street was in a blaze the night of the illumination; the street was in a flame the night of the fire. The mistress he sported at the opera was his blaze; the lady he wooed and forsook was his flame.

*Blue. Azure. Sapphire.*

Blue describes the various shades of a prismatic color. Azure is the name of a stone brilliantly blue, but not transparent. Sapphire is the name of a stone less brilliantly blue, but more transparent. Hence the poets having any thing blue and glittering to describe, call it azure—azure eyes; azure blade: and having any thing blue and pellucid to describe, call it sapphire—sapphire skies, sapphire lakes.

*To grow. To increase.*

To grow is defined by Dr. Johnson, to have vegetable motion, to increase by vegetation: and to this sense of the word is also referable its application to animal accretion, as when bone, or hair, or the entire child, is said to grow. The idea of evolution from within, of augmentation from inherent powers, is still discoverable in the phrases 'to grow wet,' 'to grow dry.' Groove (*grube* matrix) includes the

original idea of to grow; and hence the internality of action, which accompanies the signification of the word. To grow (saxon *grōwan*) is to be augmented from within.

Augmentation from without is termed increase: *in* and *cresco* to get upon (*ex testamento crevi hereditatem* I have got a legacy) are the component parts of the word.

The stream grows, whose source affords additional water; the stream increases, of which showers supply the abundance. A growing trade, but not a growing treasure; because in the first case the augmentation is from within, in the second case from without. The capital of a banking-house grows, while it is successfully employed; it increases, by the accession of a monied partner. A debt increases by fresh loans, it grows by leaving the interest undischarged. As the custom of a shop increases, the returns grow. A child grows in stature, increases in acquirement. The imagination increases, in as much as memory adds resources; it grows, in as much as exercise bestows facility. The growth of theoretical, the increase of experimental knowledge. The growth of a city which expands from native resources; the increase of a city which receives a foreign colony. To grow is to be added to from within; to increase is to be added to from without.

#### *Littleness. Meanness.*

Littleness and meanness both produce paltry actions; but littleness is narrow from ignorance or timidity, and meanness from a sordid unprincipled selfishness. Littleness dissembles for want of spirit, meanness for want of honesty. Littleness is the reverse of magnanimity, and meanness of generosity.

*General. Universal.*

What is general includes the greater number, the kind (*genus*); what is universal (*universus*) includes every individual. The faculty of speech is general, not universal, among men. The foresight of government includes the general welfare; the providence of God contemplates the universal good. General is opposed to particular; and universal to individual.

*Talent. Genius. Intellect.*

Talent describes power of acquisition, excellence of memory; genius describes power of representation, excellence of fancy; intellect describes power of inference, excellence of reason. Talent is the basis of reputation in learning; genius the basis of reputation in poetry and decorative oratory; intellect the basis of reputation in argumentative debate, or literature, and in science. An historian of talent, a poet of genius, a philosopher of intellect. The talent of Warburton, the genius of Pope, the intellect of Hume. A talent for imitation, a genius for invention, an intellect for discovery. Burke had more genius than Fox; Fox more intellect than Burke: Sir William Jones had more talent than either; but fell short of Burke in genius, as of Fox in intellect.

The parts of human learning have reference to the three parts of man's understanding, which is the seat of learning; history to his memory, poesy to his imagination, and philosophy to his reason.

*Bacon.*

*Gentile. Pagan.*

Gentiles are those who do not believe in revealed religion; pagans are those who worship false gods.



The pagans are all gentiles, but the gentiles are not all pagans. He who does not adhere to Jesus Christ, but who worships no false gods, is a gentile merely; he, who is positively attached to a religion inconsistent with the christian, is a pagan. The idolatrous nations are pagan; the mahometan nations are only gentile.

Gentile signifies *foreigner*, and pagan signifies *villager*. When the jews determined to preach christianity beyond the limits of their hereditary church; they first addressed the *gentiles*, or foreigners, many of whom, especially in the east, held, in common with the church of Jerusalem, a manichean faith. They found it easier to convert this class of opinionists, than the *pagans*, or villagers, of the polytheistic and idolatrous countries; and have accordingly associated with the latter term ideas of a more obstinate hostility.

*To keep. To retain\*.*

We keep what we do not choose to give; we retain what we do not choose to restore. We keep our property; we retain a pledge. The miser keeps his hoard. The debtor retains the loan of his creditor. To retain (*retenir*) is a french word for to keep back; and there is more of gallicism, than of english idiom, in employing it.

*Version. Translation.*

Beauzée says, that a book, rendered word for word into another language, undergoes a version; and that a book, freely rendered into another language, under-

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\* To retain, in the sense to remember, to have by heart, however common in conversation, has escaped the record of Dr. Johnson. Do you retain Pope's Universal Prayer?

goes a translation. A version is made to facilitate learning a particular language, or to facilitate understanding a particular author; but a translation is made as an agreeable substitute for the original book. A version is an interpretation, a translation is an imitation, of a given production. The greek classics are usually accompanied with a latin version anxiously verbal; but so close and servile a copy cannot be hazarded in vernacular translations.

The Odyssey of Voss approaches nearer to a version, than any other beautiful translation of Homer. It is the fault of ordinary translators to neglect version excessively.

The foregoing account appears to me just; but Dr. Trusler says, that version describes the turning into a dead, and translation the turning into a living language.

#### *Vibration. Oscillation.*

Vibration describes a movement to and fro, whose cause resides in elasticity; and oscillation describes a movement to and fro, whose cause resides in gravitation. The vibration of a fiddle-string. The oscillation of a pendulum.

#### *To tolerate. To permit.*

We tolerate a thing, when, having sufficient power, we do not hinder it. We permit it, when we authorize it by express consent. Toleration is an informal, and permission a formal, allowance granted to actions, which the magistrate declines to sanction. It is not enough to tolerate, it is a duty to permit, every one's worshipping his own way.

Toujours il est certain, qu'avec l'intolérance vous ouvrez une source intarissable de maux. Dès-lors chaque parti s'arrogera les mêmes droits, chaque secte emploiera la violence et la contrainte, les plus

foibles opprimés dans un lieu deviendront oppresseurs dans l'autre; les vainqueurs auront toujours droit, les vaincus seront les seuls hérétiques, et ne pourront se plaindre que de leur foiblesse. Il ne faudra qu'une puissante armée pour établir ses sentimens, et confondre ses adversaires. Le destin de la vérité suivra celui des combats, et les plus féroces mortels seront aussi les meilleurs croyans. On ne verra donc de toutes parts que des bûchers, des échafauds, des proscriptions, des supplices. Calvinistes, romains, luthériens, juifs, et grecs, tous se devoreront comme des bêtes féroces. Les lieux où regne, l'évangile seront marqués par le carnage et la désolation. La croix de Jesus Christ deviendra l'étendard du crime, et ses disciples s'enivreront du sang de leur freres.

Romilly.

#### *Should. Ought.*

Originally the mæso-gothic *skalan* and the low-dutch *schölen* signified *to owe*; so that both *should* and *ought* are past tenses of synonymous infinitives: but *to shall* being obsolete, its other tenses have a somewhat vague and indistinct meaning, arising from the oblivion of the original idea.

The first of these verbs, says Dr. Trusler, implies an obligation of custom, and the second an obligation of duty. We should follow the fashion. We ought to serve those who have served us.

#### *Shall. Will.*

*To shall* is to owe, and *to will* is to purpose.

Men have a stronger disposition to insist on justice from others, than to perform it themselves; hence, *I shall* is but a faint promise; while *thou shalt*, and *he shall*, are positive ones.

Men can answer for their own interior purposes, but not for those of their neighbours; hence *I will*

is a positive promise, while *thou wilt*, and *he will*, are but faint ones.

To 'shall you go?' the answer is 'I will.' To 'will you go?' the answer is 'I shall.'

There is no use in putting two els to shall; etymology does not require it; the analogy of pronunciation resists it. Shall we drop the one?

*Besides. Moreover.*

An additional reason is introduced with *besides*; a superfluous reason with *moreover*.

Holy scripture teaches us the unity of the godhead, and reason points it out to us; besides, all nature makes us perceive it.

*Trusler.*

There will always be war among men, because they are naturally ambitious; moreover, zeal for religion makes them captious.

*Trusler.*

To these synonyms Dr. Trusler adds *furthermore*; but it is an impure word, the comparative *more* being already included in *further*.

*Often. Frequently.*

'Often,' says Dr. Trusler, 'relates to the iteration of the same act; *frequently* to a plurality of objects.' The barber shaves himself often, and customers frequently. The house-eaves drop often, when many drops fall in a given time: the house-eaves drop frequently, where many water-channels occur in a given space. He is often at church, who revisits the same church; he is frequently at church who attends at many churches. To dine out often at a given house; to dine out frequently at various houses. *Often* describes a successive, *frequently* a scattered repetition.

*Price. Cost. Worth. Value.*

The price is what is asked for a thing, the cost

is what is given, the worth is what it will fetch, and the value is what it ought to fetch.

The price of my horse is eighty guineas; the cost was only forty: his worth results from his matching a curricule-horse of my neighbour's: the intrinsic value is about fifty.

The price of a thing usually exceeds the worth; and the cost of a thing usually exceeds the value.

*To introduce. To present.*

To introduce is *to lead up to*, and to present is *to bring into the presence of*; the one denotes equality, and the other inequality of rank. A man of letters is presented to a sovereign, and introduced to another man of letters.

*Always. Constantly. Continually. Incessantly. Perpetually.*

That which we do *along the whole road* of life (*alla-waga* all the way; Ital: *tutta via*) we do *always*. That which we invariably persist in, which we *stand to* doing, we do *constantly* (*con* and *stare*). That which we do without leaving hold, or laying aside, or interrupting the practice, we do *continually* (*con* and *tenere*). That which we do without cessation, or pause, we do *incessantly* (*in* and *cessans*). That which we do with regular leaning, with undecreasing tendency, with uniform inclination, we do *perpetually* (*per*, and *petitus* sinking).

To please in company we should *always* talk well, but not *continually*. *Truster.*

Now through the land his care of souls he stretch'd,  
And like a primitive apostle preach'd,  
Still cheerful, ever constant to his call. *Dryden.*

It is better to be *incessantly* on the watch, than *perpetually* in danger of surprize.

*Pied. Dappled. Mottled.*

These words describe distinct sorts of mixt colouring. Animals whose coating is variegated by large masses of white and black, are called *pied*, from the french *pie*, a magpie, which is so coloured. Animals, whose coating is smeared, as it were by nature with frequent streaks and stains, are called *dappled*, from the hollandish *dabbelen*, which, being a frequentative of *to daub*, means to smear repeatedly. Animals whose coating is painted of many hues are called *mottled*, and motley, from the *moth*, or butterfly, which is so coloured.

All the yearlings which were streak'd and pied  
Should fall as Jacob's hire. *Shakspcare.*

The gentle day  
Dapples the drowsy east with spots of gray. *Shakspcare.*

'They come to see a fellow  
In a long motley coat guarded with yellow. *Shakspcare.*

Dr. Johnson misdefines *dapple* in consequence of mistaking the derivation.

*Fleckered. Speckled. Freckled.*

Having many spots is the idea common to these words; but fleckered describes larger spots than speckled, and speckled describes larger spots than freckled.

The word *fleck*, a spot, is common to most of the gothic dialects, to the swedish, the german, and the icelandish. Hence the verb *to fleck*, to spot, used by Dryden.

Fleck'd in her face and with disordered hair.

From *to fleck* is formed the frequentative *to flecker*, by the same rule of analogy as from *to chat*, *chatter*; *to beat*, *batter*; *to spit*, *sputter*; *to flit*, *flutter*; *to fly*, (saxon *fligan*) *flicker*; *to mould*, *moulder*; *to gleam*,

*glimmer*; to *wave*, *waver*. To *fleck* therefore means to spot frequently; and *fleckered* is many-spotted. This word is still in vulgar use, though rare in books: the sign of the fleckered bull represents a white animal with large black spots. Von fleckered dog is a Pomeranian. A german poet says: "Die bunt-gefleckte haut der Schlange," the snake with *gaily-fleckered* skin.

Speckled is the participle of a frequentative verb to *speckle*, derived from *speck*, a small spot, and consequently signifies having many small spots. Speckled porphyry.

Freckled is again the participle of a frequentative verb to *freckle*, derived from the cimbric *frech*, a pimple, a skin-spot: it consequently signifies, having many frecks, or skin-spots. The freckled cows. *Shakspeare*.

#### *Marriage. Wedding. Nuptials.*

Marriage (from *maritare* to join) brings foremost the idea of union; wedding (from *wed* a pledge) brings foremost the idea of contract; and nuptials (from *nubere* to cover) brings foremost the idea of intercourse. A treaty of marriage is agreed. The wedding is to take place at St. George's in Hanover Square. After the matrimonial service they will get into a chaise, and go to celebrate the nuptials at the villa of the uncle. The friendship which results from long marriage. The reciprocal constancy promised at wedding. The august nuptials have not given a male heir to the crown.

#### *Ripeness. Maturity.*

Ripeness is saxon and maturity is latin for the same idea; both describe fullness of growth in fruit. But, with the usual fortune of such duplicates in our language, the native word is commonly applied in

the proper, and the foreign word in the metaphoric sense. The ripeness of an orange. The maturity of a project. A ripe apricot. A mature judgement. These applications could change places; but there would be something of pedantry in saying 'a mature apricot,' the derivation would be to recollect; and there would be something of eloquence in saying 'a ripe judgment,' the metaphor would be thrust into observation.

*Enmity. Rancour.*

Hostile feelings are described by both words; but enmity may be generous and open; rancour is malignant and private. After violent quarrels sincere reconciliations are rare: the forms of enmity may be laid aside, but something of rancour is apt to remain behind.

*Penates. Lares.*

Idolatry, says Meiners in the history of all religions, has every where begun in fetiche-worship, in a mysterious veneration for the household kettles, pots, and pans, such as still prevails among the African negroes.

Perhaps the first dishes and cooking vessels were of earthen ware, brittle, and difficult to procure: and the ceremonies, used by savages in approaching them, may have been a pantomime, copied from those precautions of the civilized, which were necessary to secure cleanliness, and to prevent breakage.

Among the Romans, a relique of their primæval fetiche-worship was the reverence shown to the penates and lares. The penates were the utensils kept in the pantry; and the lares were the utensils kept in the chimney-corner; the latter term was progressively extended to the furniture in general. The manes of ancestors, who had provided these



utensils, watched over them, it was supposed, with solicitude, kept the milk from turning sour, the pancakes from burning, or the robber from intruding. Meat killed and cooked at home was said to be sacrificed to the lares. The mantle-piece of the chimney was called the *lararium*, and, along with the festival dishes, waxen or wooden miniature-images of forefathers were placed, as we hang up family-portraits. He who inherited little, was said to be *paterni laris inops*, or to be born *parvo sub lure*, with a small side-board. But the Phillis of Horace *penates marem iniquos*.

As the penates naturally came most under the superintendence of the women, they were worshipped in the innermost parts of the house; and were commended to the protection of Juno, Ceres, Minerva. As the lares naturally came most under the care of the men, they were worshipped any where, in the camp, at sea, or along public roads; and were commended to the protection of Jupiter, Mars, and the manes of ancestors. The perpetual fire of the house, which, until the art of striking a light was invented, naturally was held of great importance, seems to have been reckoned among the penates, not among the lares. This, no doubt, was a care of the women; and whether it consisted of a lighted lamp, or of charcoal-embers buried in ashes, was commended to their vigilance by many superstitious denunciations.

Certain persons were admitted to the worship of the lares in a family, who were not admitted to that of the penates; as, among ourselves, a man is said to dine in a family, who is the acquaintance of the husband, and to drink tea in a family, who is the acquaintance of the wife.

### *Joy. Gaiety.*

Joy is in the heart; gaiety in the manners. Joy

is opposed to grief, gaiety to sadness. Grief and joy are situations; gaiety and sadness are characters; but as the most settled dispositions are liable to be interrupted by incident, it may happen to the sad man to feel joy, and to the gay man to feel grief.

### *Insurgent. Rebel.*

The insurgent is one who *rises against* an established authority, the rebel is one who makes *war against* his sovereign. Armament against the state, or some component parts of it, constitutes insurrection; belligerence against it constitutes rebellion. Insurrections are meritorious, when they oppose a great threatened oppression, or tend to produce a stabile freedom. Rebellions may begin from good intentions; but the necessary use of military coercion too often converts a rebel party into a tyrannic authority. A french writer calculates that a hundred insurgents produce about ten rebels: so much more prone are the people to bully than to butt at their rulers. By not redressing the grievances of insurgents, they are often driven to become rebels.

### *Apology. Justification.*

The apology is but the defense of the accused; his justification consists in the proof of his innocence. Justification is the object of apology; and apology the effort at justification. How many great men have needed apology! how many innocent men have been unable to accomplish their justification! An apology supposes an attack; but an aggressor may advance a justification.

### *Incredible. Paradoxical.*

Incredible is latin for *not to be believed*; and paradoxical is greek for *beside belief*: we presume the

falsehood of what we call incredible; we only doubt the probability of what we call paradoxical. Incredible is applied to fact; paradoxical to opinion. An incredible incident. A paradoxical hypothesis.

*Negligence. Indolence. Laziness.*

The negligent (*nec* and *legere*) omit to choose; the indolent (*in* and *dolere* breed) indulge their genius; the lazy forget their original intention, relapse into ease, and lose (*lostig*) their opportunity. Men are negligent from inattention, indolent from insensibility, lazy from inactivity. To the negligent it is difficult to apply stimulants; on the indolent they do not act; on the lazy they act only for a moment. Negligence is a defect of art, indolence of nature; laziness involves more of bodily, indolence more of mental remissness; negligence has a heedless, laziness a tardy gait. The young should beware of negligence, the middle-aged of indolence, and the old of laziness. A negligent lover. An indolent author. A lazy magistrate.

*Intrusion. Inroad. Incursion. Irruption. Invasion.*

Unallowed entrance is an idea common to these words. One may commit intrusion unaccompanied, and *push* ones-self *into* (*in* and *trudere*) a garden or alcove, of whose privacy the proprietor is jealous. I make an inroad on my neighbour's territory, if I head the trespass of a shooting party: I make an incursion if I head the trespass of a hunting party. In the first case attention is drawn to my attempting a *road in* another's land; in the second case to the celerity of my intrusion (*in* and *curro*) to my *running in*. I make an irruption if I *break through* his pales and fences (*in* and *rumpere*), and I make an invasion (*in* and *vadere*) if I *go into* it with the *urpose* of establishing myself there.

Employed on the large scale to the conduct of nations, these words retain their relative meaning. The legitimate king of Sweden has reason to lament Bernadotte's intrusion into the royal palace of Stockholm. From Scotland we have had in former times some alarms, and inroads into the northern parts of this kingdom. *Bacon.* *L'incursion* est l'action de faire une course sur un objet étranger pour en rapporter quelque avantage. *L'irruption* est l'action de forcer les barrières, et de fondre avec impétuosité sur un nouveau champ, pour y porter et y repandre le ravage. *L'incursion* est brusque et passagère; *l'irruption* est violente et soutenue. *L'incursion* est faite comme dans un esprit de retour, *l'irruption* dans un esprit de destruction et de conquête,

*Roubaud.*

Let other monarchs, with *invasive* bands  
Lessen their people, and extend their lands ;  
By gasping nations hated and obeyed,  
Lords of the desarts which their swords have made.  
*Arbuthnot.*

*Impertinence. Impudence. Insolence.*

The impertinent man meddles with what does *not belong* to him (*in* and *pertinens*) ; the impudent man (*in* and *pudens*, unblushing) behaves without decency ; the insolent man (*in* and *solens*) forgets the *usual* regard to rank and station. Impertinence is no respecter of propriety ; impudence is no respecter of delicacy ; insolence is no respecter of persons. Impertinence is the reverse of reserve, impudence of modesty, and insolence of meekness.

*To cry. To weep.*

To cry is to lament ; to weep is to deplore : (see

page 61) the one is audible, the other is silent sorrow.

Children commonly cry ; grown persons generally weep. 'Tis not the noise we make which denotes a greater or lesser measure of grief ; for the silent weeper may be more distressed than she who cries aloud.' *Trusler.*

### *Subsidy. Tribute.*

Both these words describe an agreed periodical payment made by one nation to another : the subsidy is paid to an ally for assistance ; the tribute is paid to an enemy for forbearance.

### *Impost. Assessment. Rate. Tax. Duty. Contribution. Toll.*

Charges levied by the state have these various denominations : they are all contributions, inasmuch as they are *jointly given* (*con* and *tribuere*) ; they are all imposts, inasmuch as they are *put on* (*in* and *ponere*) by public authority. They are all taxes, inasmuch as they are commutations for personal service withheld. *Tax* meant originally a stripe with a whip, an infliction of the public scourge, a penalty : in like manner *to rate* signifies both *to fine* and *to reprove* ; and the ideas *census* and *censure* are etymologically allied. An impost, which is distributed by the intervention of *assessors*, of local commissioners, is called an assessment. When the list of payers and payments is *allowed* (*ratas*) by the parish concerned, it is a rate. Duty, though applicable to any public obligation, is technically applied to the class of taxes on imported merchandize, which are levied at the custom-houses in our sea-ports, as tolls *due* from the foreign merchant. Toll is a local tax, levied for the repair of havens and roads on those who use them.

The window-duty is an impost, as soon as it is granted by parliament; it is an assessment, as soon as it is individually distributed by the parish-officers; it is a rate, as soon as the list and scot of the payers is completed; it is a contribution as soon as the money is collected: though a heavy it is an equitable tax; but was reviled by a pamphleteer as a toll on day-light.

*Understanding. Intellect. Intelligence.*

Understanding is saxon, and intellect is latin for nearly the same idea: perhaps understanding describes rather the power of inference, a quickness at perceiving that which *stands under* the objects of contemplation; perhaps intellect describes rather the power of judgement, a quickness at *choosing between* (*inter* and *legere*) the objects of contemplation. Understanding being a native word is applied to cases of practical life; intellect, being a learned word is applied to cases of literary definition: in choosing his stud well, a man is said to show his understanding; in choosing his studies well, he is said to show his intellect.

In different languages the same idea is expressed by different words, *ἵππος, equus, cheval, pferd*. Now, that common substratum, that ideal picture, that miniature image, that hieroglyph of a horse, which in the mind *stands under* each of these different words, constitutes the proper and peculiar object of the understanding, or intellect. The understanding is conversant with objects, not in the form in which sensation presents them, but in the form into which idea reduces them. While the sense is assailed with the distinct sound and sight of *ἵππος, equus, cheval, pferd*, the understanding is translating each of the terms, whether presented to the eye or the ear, into an internal symbol which represents them all alike. To understand many languages favours a precise use

of the intellect. Understanding is the interpreter of experience.

Sensations differ in kind. The eye measures the intensity and velocity of light; the ear measures the shape and swiftness of the vibrations of air; the nose and palate measure the chemical mixtures in volatile and liquid applications; but ideas translate into one homogeneous character the experience of the different senses. As we record in words the phenomena of sight, in words the phenomena of sound, in words the phenomena of taste; so the understanding records in one sort of imagery, in a uniform character, the phenomena of all sensation. The organ of idealization, which is the home or seat of the understanding, is alike stimulable by each specific class of sensations; whereas the organ of sense is only irritable to its appropriate stimulus. Hence it happens that although sensations are no wise linked together, a vivid action on the eye producing none on the ear, and reversely; yet ideas are always linked together, a vivid excitement of any idea bringing out the contiguous, or coterminously impressed, ideas, from whatever sense derived. Such association is the work of the understanding, or intellect; and, if automatic at first, becomes with superior minds in a high degree voluntary.

Intellect and intelligence are used by our older writers with as little discrimination, as by their latin prototypes; but of late, *intelligence* has been a popular word, a name for newspaper information: it is become more akin to knowledge and less akin to reason than intellect. It seems to me that *intellectus* ought to describe *act* or *power*, and *intelligentia* ought to describe *use* or *habit*, of the understanding; such being the tendency of the inflections in which the words terminate. In this case, intellect, or understanding power, is a gift of nature; and intelligence, or understanding habit, an accumulation of time.

So discriminated, intellect is inspired, intelligence is acquired. The Supreme Intellect, when we are speaking of the wisdom, the Supreme Intelligence; when we are speaking of the knowledge of God.

Every man is endowed with understanding; but it requires reading to become a man of intelligence.

*Trusler.*

Cudworth names his book the intellectual system of the universe; considering his topic as an object, not of the senses, but of the intellect. *Johnson.*

### *Indifference. Insensibility.*

Indifference describes a state in which the soul is not actually moved by any passion; and insensibility describes a state in which the soul is not capable of being moved by any passion. Indifference is to the mind what tranquillity is to the body; and lethargy is to the body what insensibility is to the mind. Indifference permits and favours the unbiassed operation of the reason, but that absence of feeling, in which insensibility consists, leaves the selfish propensities to operate without control: hence, says Diderot, indifference make the sage; insensibility the monster.

### *Irresolute. Uncertain. Perplexed.*

I am irresolute about acting, uncertain about the consequences of acting, perplexed about the method of acting: I am irresolute what to determine, uncertain what to expect, perplexed what to do. The will is irresolute, the opinion uncertain, the behaviour perplexed. It is the penalty of wisdom to be irresolute about the present, uncertain about the future, and to become perplexed by the very compass of its resources.

### *Inadvertence. Inattention.*

Your eyes were not turned toward *(in, ad and ver.*



tere) the object, which escapes you from inadvertence; you have not yet looked for it: but you miss seeing that, which escapes you from inattention (*in, ad, and tendere*) by *not giving heed to it*; you have looked, and you overlook. Inadvertence is an involuntary accident; but inattention is a reprehensible neglect. Lively people are inadvertent; weak people are inattentive. The vigilantly polite are frequently captious; and although aloud they may denominate inattention an inadvertence, yet within they are apt to feel an inadvertence, as inattention.

*Darkness. Obscurity. Gloom.*

Darkness is the reverse of light; obscurity of serenity; and gloom of dawn. The sky is dark, whether the privation of light results from clouds, or from the absence of the moon: it is obscure, only when it is overcast; it is gloomy, only when the shade is progressive. The darkness of ignorance, the obscurity of error, the gloom of superstition.

*Deportment. Carriage.*

Etymologically, deportment reposes on a man's own legs, and his carriage on artificial support. Accordingly we talk of his deportment in private life, and of his carriage in official life. Many a one has an agreeable deportment, whose carriage is uneasy. Some men are formed for ceremony: their carriage has uniform dignity, while their deportment vibrates between stiffness and familiarity. Deportment is more native, carriage more acquired; deportment paints the disposition, carriage the education.

The coldness of his temper, and the gravity of his deportment, carried him safe through many difficulties.

*Swift.*

He advised the new governor to have so much dis-

cretion in his carriage, that there might be no notice taken of the exercise of his religion.

*Clarendon.*

### *Cleverness. Ingenuity.*

A readiness at nicely accomplishing actions not habitual is termed cleverness, where bodily activity predominates, and ingenuity, where mental activity predominates. Cleverness is ingenuity of the body, and ingenuity is cleverness of the mind. Hence cleverness is applied to the execution, and ingenuity to the conception of things. A clever Harlequin. An ingenious punster. He contrives ingeniously; he manages cleverly. More men are ingenious without being clever, than clever without being ingenious; for a skilful use of the body implies presence of mind; but a skilful use of the mind does not imply command of body.

### *Attractions. Allurements.*

Attractions draw (*ad* and *trahere*), allurements beckon (*ad* and *leurrer*), toward the possessor: attractions are natural, and allurements are contrived invitations. The attractions of beauty. The allurements of coquetry. Those ordinary graces, which nature has bestowed on the sex, are called attractions; those cultivated graces, which art practises with a view to entice, are called allurements. Pleasure attracts, while enjoyment is a want; but pleasure must condescend to allure, when satiety is desisting from pursuit.

### *Good-humor. Good-nature.*

By good-humor is meant that cheerful state of spirits, which at the time promotes the gaiety of others, and partakes the glee which it inspires. By good-nature is meant that plastic disposition,

which naturally shares the joy of others, and therefore promotes the gratification of every one within reach of its ability. Good-humor is an occasional, good-nature is a permanent quality. Good-humor is often succeeded by a fit of peevishness, the reaction of overstimulated hilarity. Good-nature often leans to a costly complaisance, of which it has afterwards to repent the imprudence.

*To lack. To want. To need.*

These words rise above each other: the superfluities, which I am without, I lack; the conveniences, which I am without, I want; the necessities, which I am without, I need. We lack prospective support; we want actual support; we need the means of paying a debt. Lack is the privation of excess, want of comfort, and need of sufficiency. Soon give; long lack. He, that will waste, will want. A friend in need is a friend indeed.

*Poverty. Indigence.*

The reverse of riches is poverty, and the reverse of superfluity is indigence, which carries further than poverty the idea of deficiency. Poverty is permanent want; and indigence is permanent need. Poverty hopes, indigence craves. Poverty should be borne with patience, and indigence with impatience.

*Prodigy. Wonder. Miracle.*

A prodigy is an unusual effort of nature. A wonder is what appears an unusual effort to the apprehension of man. A miracle is an occurrence so extraordinary as to pass for supernatural.

The birth of a calf with two heads, the elevation of a volcanic island from the sea, are prodigies. The transmutation of cards, and the phantasmagorie

evocations, are wonders. The instantaneous cure of dumbness, or the multiplication of dead fishes, are miracles. Philosophers show prodigies; jugglers show wonders; prophets show miracles.

### *World Universe.*

World conveys the idea of a single being; though it in fact describes the earth and its inhabitants, or any of those analogous bodies, which astronomers infer to be inhabited earths. Universe conveys the great collective idea of all substance whatever, the entire mass of worlds and suns, and all the other discoverable bodies which intervene between system and system. To the ancients, this world was the universe. To us, the universe consists of more worlds than we can reckon.

That world, that collective mass of which we form a portion, that great whole which includes whatever is likely to influence our condition, becomes a natural emblem of whatever at the moment absorbs our entire attention and interest. The man of fashion talks of the fine world, the man of piety talks of the religious world, the man of ambition talks of the great world, the man of letters talks of the reading world. French hyperbole outstrips such modest eloquence, and extravagantly ventures, to talk of a poet, a beauty, or a hero, commanding the admiration of the universe.

### *Human. Humane.*

Dr. Johnson, with specious ingenuity, is for deriving human from *humain*, and humane from *humaine*, which is the feminine gender of the same french adjective. He would consequently define, human 'having the qualities of a man,' and humane 'having those qualities of the species, which are especially remarkable in the female sex.' And certainly the

words are applied accordingly. A human creature means any being in the form of man : an humane creature means a kind-hearted tender being. 'Tis human to be angry ; 'tis humane to forgive.

The word *human* is pronounced with the hard aspirate ; the word *humane* with the soft aspirate, and therefore requires the article *an*.

Humanity serves for a substantive to both adjectives ; but it would be more accurate to employ *humaneness*, where the feminine virtue is to be described.

### *Good-fortune. Prosperity.*

Good-fortune is the effect of chance, and comes unexpectedly ; prosperity is the result of conduct, and comes by degrees. Good-fortune is an unhop'd, prosperity (*pro* and *spero*) a hop'd success.

As fools have sometimes good-fortune ; so wise men do not always prosper. *Trusler*.

### *Eternal. Immortal.*

That is eternal, which is to incur no end ; that is immortal, which is to incur no death ; inanimate beings may be eternal, living beings only can be immortal. The eternal heavens ; the immortal angels. The eternity of matter ; the immortality of God.

Metaphorically speaking, that may be said to last for ever, which influences the future destiny of man ; and that may be said never to die, which preserves among men an undecaying celebrity. Hence there is point in the epigram, which describes the poet, Dr. Watts, as having written for eternity, rather than immortality.

### *Happiness. Felicity. Bliss.*

Happiness, says Dr. Trusler, consists in the

possession of wealth, honor, friends and health ; but it is the satisfaction of the mind in the enjoyment of these things, which constitutes felicity : as to bliss, it is the portion of the godly, and depends in each religion on the persuasion of the soul. Our happiness glares in the eyes of the world, but exposes us often to envy ; our felicity, if known only to ourselves, bestows interior satisfaction ; bliss is but an idea here, our fitness for which is only known to the Supreme Being.

*Prey. Booty.*

That which carnivorous animals seize in chase is called prey ; that which soldiers seize in war is called booty. Prey is intended to be devoured, booty to be hoarded. Game is the prey of the hunter ; wax is the booty of the bee. The gamester is said to make a prey of his dupe, and a booty of his winnings.

*End. Extremity.*

Both words describe the last of those parts which constitute a thing ; but the end announces the termination of its length, and the extremity the greatest distance from its center. The end is opposed to the beginning, and the extremity to the middle. The end of a journey. The extremity of the island. If a piece of cloth be stretched double on the tent-hooks, both ends are at one extremity. When a man is falling into the condition the most remote from his average or central state of health or prosperity, he is said to be coming to an extremity, so long as there is any chance of return toward that central state : he is said to be coming to an end, only when the chance of return is gone by.

*Thankfulness. Gratitude.*

Thankfulness is saxon for the same radical idea which gratitude expresses in latin; yet the distinct grammatical structure of the words favours some shades of difference in their significance. There is more of lip-service in thankfulness; and more of heart-felt remembrance in gratitude. The one is *full of thanks*, the other may silently indulge a feeling of obligation. Thankfulness publishes, gratitude retaliates, a service. Thankfulness is the beginning of gratitude. Gratitude is the completion of thankfulness.

*Instant. Moment.*

Both these names are given to the shortest imaginable division of time; but instant describes time present, whereas moment may describe time past or future.

Much depends on perceiving the favourable moment; decision taken an instant too soon or too late often makes the difference between success or disappointment.

*To awake. To waken.*

Properly *to awake* is a verb neuter; and *to waken* is a verb active; both deriving from the same root as *watch*. I awake, when I cease to sleep; I waken my neighbour, when I cause him to cease to sleep.

Awake Argantyr, Hervor, the only daughter

Of thee and Suafua, wakens thee.

*Hickea.*

So much confusion prevails in the habitual use of these words, that a distinction is almost hopeless.

*Letter. Epistle.*

Letter is said of those acts of correspondence which grow out of the practical business of life; epistle is a name given to a literary letter, to a let-

designed for publication. The letters of Cicero; of Pliny. The epistles of Ovid, of Paul. A familiar letter. A pedantic epistle.

### *Art. Trade. Profession.*

Those exercise an art, who exchange manual labor for money; those follow a trade, who exchange commodities for money; and those practice a profession, who exchange intellectual exertion for money. The art of the bricklayer, of the painter. The trade of the shop-keeper, of the merchant. The profession of the priest, of the barrister.

Yon baker understands his art, in as much as he makes good bread; he understands his trade, in as much as he sells many loaves. Yon school-master understands his trade, in as much as he derives profit from boarding his scholars; he understands his profession, in as much as he instructs them skillfully.

### *Transformation. Metamorphosis.*

Transformation is latin and metamorphosis is greek for change of figure: but perhaps the root *forma*, form, rather draws attention to the external appearance, and perhaps the root *μορφη*, shape, rather draws attention to the internal structure. Transformation then is a change of visible appearance: The transformation of an actor. And metamorphosis is a change of internal organisation also: Narcissus was metamorphosed into a flower. The story of Vertumnus wooing Pomona in the disguise of an old woman rather relates a transformation than a metamorphosis.

### *Worth. Merit.*

Worth describes the qualities, merit the services of a man. Superiority of disposition constitutes



Worth; superiority of performance constitutes merit. Worth is the flower, merit is the fruit, of excellence. Public offices, which require capacity, should be given to worth; sinecure places, which endow repose, should be given to merit.

*To regard. To concern. To touch.*

These words rise above each other: the two first are rarely applied in the proper, often in the metaphoric sense. He regards me, who *looks at* me from a distance (*regarder* to look at); he concerns me, at whom I also look (*con* and *cernere*); he touches me, who is placed much nearer than a looker-on.

The conduct of a sovereign seldom regards the people so much as it concerns them. Relations should cultivate a regard for each other; because the conduct of each touches the family. Concern becomes a duty, when what regards us is likely to touch us.

Though we have the least part imaginable in a thing it may be said to regard us; to concern us we must have a greater; but when we are sensibly affected by it, it may be said to touch us. *Trusler.*

Some people make themselves uneasy about that which does not regard them; meddle with what ought not to concern them; and at the same time are culpably indifferent to things which touch them nearly. *Trusler.*

*Vivacity. Promptness.*

These two substantives correspond with the two adjectives alive and ready. Vivacity is a native tendency, promptness an acquired habit. Vivacity is a form of sensation; promptness, of action. Stimulated expression characterizes vivacity; instantaneous expression characterizes promptness. Vivacity is the basis of promptness; and promptness

is an indication of vivacity. Vivacity is opposed to indolence, and promptness to sloth.

*Mercenary. Venal.*

Mercenary is that which is to let; venal that which is to sell. At Rome the prætorian guards were venal, and the barbarian soldiers mercenary. My pen is venal, said Brissot, that it may not be mercenary: meaning thereby—I sell my writings, in order not to have to sell my opinions. Le caractère de la venalité est de transmettre sa propriété; celui du mercenaire n'est que de la louer à temps. *Roubaud.*

Mercenary is only applied to voluntary agency. We do not say a mercenary house for a house to let.

*Miserly. Niggardly. Avaricious. Covetous.*

All these words describe excesses of selfishness. The miserly and niggardly clench the fingers; they withhold what they ought to let go. The avaricious and covetous spread their claws; they snatch at what they ought to let alone. The miser is grudging to himself; the niggard to others. The avaricious is rapacious for himself; the covetous at the expense of others. The self-denial of the miser has for its object to hoard, and is but too sure a preparation for that meanness, which is niggardly to the prayer of distress, and even to the claim of justice; it might else be thought to border on the virtue of abstemiousness. Avarice has for its object to acquire and not to dispense, and is apt to overlook purity of means; it might else be thought to border on the laudable ambition of making pecuniary provision for a family. The miser who punishes only himself, and starves in the midst of plenty, is laughed at; but the niggard is despised, and often hated. Avarice is merely greedy; but envy is implied in covetousness, the gratification of which consists in depriving another of his right. We pity the cares

of avarice ; we mistrust the compassings of covetousness.

*To deprive. To depose.*

Deprivation takes from a man the exercise of an office, deposition takes from him the office itself. A king is deprived of his crown, who has temporarily to vacate the regal office ; he is deposed only when he is completely unkinged. A bishop may be deprived of his see ; but, where the several orders of priesthood are indelible, he cannot be deposed. Our laws have unjustly rendered the clerical character indelible : when a man excommunicates himself from the holy profession, he should recover the privileges of a layman, and find himself not merely deprived, but deposed.

*Tenderness. Kindness. Humanity. Philanthropy. Benignity.*

Tenderness (from *tener* soft) describes a softness of disposition, which yields indeed to the gentlest pressure, but is apt to yield too easily : it is a susceptibility of nature, amiable in children and in females, but somewhat allied to weakness. Harshness is the opposite quality.

The tenderness of a parent has often been the ruin of a child.

*Trusler.*

Kindness (from *kin*) describes that relation-like affection, that cordial good-will, which accompanies friendship for our own species, and extends to the animal creation. Where kindness ceases, estrangement begins.

He is kinder to his horse, than to his wife.

Be kindly affectioned one to another with brotherly love.

*Romans, xii. 10.*

Humanity (from *homo* man) describes those tender-kind feelings, which are peculiar to the

human race; though they extend beyond it. Humanity to animals accompanies a benignant disposition. Humanity is opposed to brutality.

How few, like thee, enquire the wretched out,  
And court the offices of soft humanity;  
Like thee, reserve their raiment for the naked,  
Reach out their bread to feed the crying orphan,  
Or mix their pitying tears with those that weep!

Rowe.

Philanthropy is the love of mankind, (from *φίλος* and *άνθρωπος*) the benevolent affection felt for our own species. The duties of philanthropy are often opposed to those of nationality.

Benignity (from *benignus*, fertile, productive) describes rather a generous than a sympathetic feeling, a bounteous condescension. The benignity of a sovereign. The Turk is benignant to animals, who endows an hospital for them; he is kind to animals; when he personally takes care of them.

From the instant of our birth we experience the benignity of heaven, and the malignity of corrupt nature.

Trusler.

### *Delicacy. Sagacity. Penetration.*

To discriminate between ideas feebly distinct, requires delicacy; to detect connexions curiously complex, requires sagacity; to fathom consequences abstrusely remote, requires penetration. Delicacy is an attribute of the taste; sagacity of the wit; and penetration of the intellect. Delicacy sees every shade of hue; sagacity sees at a glimpse; penetration sees at a distance.

### *To add. To augment.*

To add is to put together what was before apart; equal quantities may be added. To augment is to

enlarge what was before less ; it is to put a smaller quantity to a greater. Addition terminates separation ; augmentation begins increase. Addition is the reverse of subtraction ; and augmentation of diminution.

*Admonition. Reproof. Reprimand.*

*Admonitio*, says Cicero, *est quasi lenior objurgatio*. Admonition is gentle reproof: it is also prospective in its character, and has prevention for its object. Reproof is more retrospective in its character, and has conviction for its object. Reprimand is more vindictive in its character, and has punishment for its object. We admonish for the first fault, we reprove for the second, we reprimand for the third. For the same aberration, a favourite gets admonished, an indifferent person reproved, and a dependant reprimanded. Reproof, in the form of advice, is admonition, and, in the form of censure, is reprimand.

*To have. To possess.*

To have describes a temporary, to possess describes (*possidere* is from *potis* and *sedere*) a seated power.

A married man has continual torment, when the demon of jealousy possesses him. *Trusler.*

*Pretty. Handsome. Beautiful.*

Pretty is commonly applied to describe good features ; handsome, to describe good limbs ; and beautiful, to describe a good person : the beautiful woman is both pretty and handsome.

It has been the misfortune of many a pretty woman to be crooked. *Trusler.*

Many a handsome man has a forbidding countenance. *Trusler.*

A beautiful figure is a rarity in nature.

Metaphorically, we say a pretty villa, of one which catches the eye; a handsome edifice, of one whose proportions and symmetry are impressive; a beautiful building, of one whose details and whose entirety are alike praiseworthy.

*Immoderate. Excessive.*

He is immoderate who flies out of bounds; he is excessive, who goes beyond them: the immoderate want guiding, the excessive want stopping. Immoderate desires lead to excessive indulgence.

Those eat immoderately, who indulge their appetites farther than the average wants or inclinations of human nature require; those eat excessively, who risk incurring surfeit or apoplexy. A wine-glass is filled immoderately, when the limits of convenience are passed; and excessively, when it runs over. Immoderate is the reverse of temperate; and excessive of defective.

*Historiographer. Historian.*

He who is employed to write history is an historiographer; he who has accomplished an historic work is an historian. Robertson was an historiographer in as much as the booksellers engaged him to write the age of Charles V; he was an historian in as much as he completed a true and epic account of that period. For being the historian of Venice Sabellicus was appointed its historiographer.

Levizac, after Voltaire, defines these words incorrectly.

*Heterodoxy. Heresy.*

To be of a different persuasion (*ἑτεροῦς*; other, and *δοξα* faith) constitutes heterodoxy; to have chosen a faith for oneself (*αἰρεσις*; choice) constitutes heresy.

Heterodoxy is negative, heresy is positive dissent. The heterodox differs, the heretic separates. Heterodoxy endangers conformity; heresy destroys union. Extensive heterodoxies produce heresy.

All distinct sects are heterodox with respect to each other; jew, catholic, calvinist, and socinian. That sect only is heretical, which has a newer creed than the party from which it dissents. In christian countries the jews are not heretics; but they are heterodox. In protestant countries the church of Rome is not a heresy; but it is a heterodoxy. Socinianism, while secretly entertained, is but a heterodoxy; when embodied as an unitarian sect, it is a heresy.

Truth may form a heresy, and so may error. Christianity was a jewish heresy, until it became established by law. Heresy begins in schism, and ends in the sanction of the magistrate.

*To felicitate. To congratulate.*

These are words borrowed from french books of synonymy. With the progress of that politeness of the head, which is the reverse of perfidious, and which chooses to be precise as well as civil, they will find their way to other tongues. To felicitate is merely to wish happy; to congratulate is to profess partaking, through sympathy, the pleasure of the incident noticed.

I may felicitate a rival on his marriage with my mistress; when I cannot, without ingallantry, congratulate him. Politeness felicitates; friendship congratulates. There are unenviable elevations, on the attainment of which wisdom may felicitate the possessor, but congratulates him not.

Les félicitations ne sont que des compliments, ou des discours obligeans faits à quelqu'un sur un événement heureux; les congratulations sont des témoig-

ages particuliers du plaisir qu'on en ressent avec lui, ou d'une satisfaction commune qu'on éprouve.

Roubaud.

*Curse. Imprecation. Malediction. Execration.*

*Anathema.*

Curse (a barking, from *cur*) proclaims hostility restrained by fear. Imprecation invokes power against an object (*in* and *precor*). Malediction announces woe to it (*male* and *dico*). Execration devotes it to religious vengeance (*ex* and *sacro*). Anathema (*αναθημα*, cutting off, excommunication) holds it up to the detestation of the christian church.

He who cannot revenge himself curses his enemy, in order to denounce him to the neighbourhood, and to arouse against him a confederate ill-will. He who abuses his power over the defenceless with impunity draws on himself imprecations: the weak must call for help from the mighty. He who takes delight in plaguing others will incur maledictions; complaints disdained engender hatred. He who audaciously tramples under foot what is held sacred is pursued with execration. Not only persons, errors also, have been anathematised.

The curses of the people in Holland became imprecations, when they invited the interference of a foreign power. Buckingham lay under millions of maledictions, which on the prince's arrival, did vanish into praises. The execrations of the christian church are technically called anathemas by our ecclesiastics.

*Multitude. Crowd. Throng.*

Any great number of persons (*multus* many) form a multitude; persons planted so thickly as to elbow one another (*crowd* elbow, and also an elbow-harp, or fiddle) form a crowd; persons planted so thickly



as to press against each other (*drängen* to press) form a throng. A dispersed multitude. A crowded table. A throng of carriages. We cannot say: 'a dispersed croud, or throng:' nor can we say: 'a thronged table, or a croud of carriages.'

*To pardon. To forgive.*

Etymologically, the idea of giving up a debt incurred must inhere in both words; but to pardon is used of civil, and to forgive of religious, delinquency. To pardon is employed by the state; to forgive by the church. To pardon the trespass of a poacher; to forgive the trespass of a sabbath-breaker. To pardon a crime. To forgive a sin. We petition the king for pardon to a condemned wretch. We implore forgiveness of our transgressions from heaven.

A consequence of this habitual appropriation of the words is, that we attach ideas of superior rank to one who pardons, and of superior purity to one who forgives. For a rude expression, pardon, for an impure allusion, forgiveness, is solicited: pardon me, sir; forgive me, madam.

*Excuse. Apology.*

An excuse is an unsuccessful, an apology is a successful defense of conduct deemed in the first instance blame-worthy. A good excuse may be a bad apology.

*Malady. Disorder. Disease. Distemper. Complaint.*

Malady is the more vague, comprehensive, and learned of these terms; though applicable to all the subdivisions of bad health, in conversation it is seldom applied. Disorder describes any malady in which the organization is supposed to be in fault,

in which the orderly secretions, or extravasations, are interrupted. Disease describes any malady attended with loss of ease, whether pain, or languor, predominates. Distemper describes a malady, which disturbs rather the humors, or temperature, than the solid parts of the system. Complaint describes a malady arising from the sympathy of the different organs. A common malady. A consumptive disorder. A painful disease. A catching distemper. A sneezing complaint.

*Duty. Obligation.*

Duty is an obligation imposed from within; obligation is a duty imposed from without. To attend public worship is a duty, inasmuch as piety inspires it; and an obligation, inasmuch as the magistrate enjoins it. The priest considers it as a duty to officiate; as an obligation to officiate in black.

*Disaster. Calamity. Misfortune.*

A disaster is an unlucky accident attributed to the stars (*dis* and *astrum*), or order of nature: a calamity is a sudden evil of the same class (*calamitosus*, storm-crushed): a misfortune is an important loss, or suffering, attributed to chance, but the infliction rather of man and circumstance, than of nature and fate.

A sad disaster happened: the chaise-horse took fright, and they were overturned. My neighbour has incurred a great calamity: fire-balls fell in his stack-yard, during the tempest, and the whole crop of his farm is consumed. Our rector had the misfortune to lose his wife the year they married.

*To call. To name.*

Both these words signify to utter an appellation: but we call in order to proclaim, and we name in order to distinguish.

The Lord called every living creature before Adam, and he named them. *Genesis.*

To call is the reverse of to whisper, and to name is the reverse of to mutter.

*To acquiesce. To consent. To agree.*

To acquiesce (*quies* rest) announces an indolent, to consent, (*con* and *sentir*) a sympathetic, and to agree, (*gré* liking) a forward, acceptance. We acquiesce in what is proposed, by conforming; we consent to the will of others, by permitting; we agree to what is said, by approving. To acquiesce implies some submission; to consent indicates some independence; to agree denotes some aversion to dispute.

Parties acquiesce in the decree of a judge. Daughters, parents, consent to a marriage. Well-bred persons can agree in circumstances which would embroil the vulgar.

*To feel. To handle.*

To feel is to exercise the sense of touch; to handle is to exercise the instrument of caption. We feel with the finger-ends; we handle with the full hand. We feel the heat of a poker, before we venture to handle it. A piece of stuff must be handled, in order to feel its substance. Feeling is diffused over the whole skin; handling can only be accomplished at the extremity of the arms. I may feel an adversary's sword, I can handle only my own.

*Being. Existence.*

Being is saxon, and existence is latin, for the same universal predicament: but, as being has been more commonly applied in the proper, and existence in the metaphoric, sense; being is got to describe a sensible, and existence an abstract, idea.

A perishable human being. The beings which surround us. The Supreme Being.

Frail human existence. The existence of innumerable worlds. The existence of God.

In the first three phrases, a substitution of the word *existence* would be felt as a violation of the habits of our language; existence not being used to describe a sensible idea. But in the next three phrases, the word *being* could be substituted to the word *existence* without any sentiment of innovation; being is often used to designate an abstract idea.

### *Mien. Air.*

Mien (fr. *mine*) describes the countenance; air, (ital. *aria*) the attitude. These words are no longer common, but are consecrated by the use of our best writers, such as Milton, Dryden, Pope. A mien of good humor. An air of activity.

### *Address. Manners. Behaviour. Conduct.*

What of exterior deportment is displayed on access, we term the address; what is unfolded in the progress of intercourse, we term the manners. Behaviour and conduct include more than exterior forms: behaviour describes the spirit of the manners on a particular occasion; conduct describes their perpetual spirit.

As first impressions may occasion habitual impressions; so a man's address often decides the reputation of his manners. Behaviour is versatile, and founded on a regard to the admiration of others; conduct is steady, and founded on self-criticism. We should suit our behaviour to our company; and our conduct to our station.

### *Equity. Justice.*

Equity contemplates the mass of rights growing

out of the law of nature; and justice contemplates the mass of rights growing out of the law of society. Equity (from *æquus*), treats of our dues as equals; justice (from *jussum*), treats of our dues as fellow-subjects. The purpose of equity is respect for humanity; the purpose of justice is respect for property. Equity withstands oppression; justice withstands injury.

*To live: To dwell:*

Both these words are used to describe residence: we live in a place; we dwell in a building. To live in London. To dwell in a cottage. A lodger lives in a street; only the housekeepers dwell there. We are living by the sea-side; but we dwell far inland. The words differ as *to lie* and *to house*: *to live* probably derives from *lib*, body; and *to dwell* probably from *schwelle*, threshold.

*In vain. To no purpose. Ineffectually.*

He labours in vain, who attains not the expected reward; he labours to no purpose, who toils with driftless industry; he labours ineffectually, whose exertions are of little importance.

These phrases are somewhat differently defined by Dr. Trusler.

*Against. In spite of.*

*Against* announces physical antagonism, *in spite of* moral defiance: *against* announces a level opposition, *in spite of* a contemptuous opposition. To plane wood against the grain. The saw-mill goes on cutting notwithstanding the nails in the plank; the sawyer goes on cutting in spite of the nails in the plank. To speak against a turnpike bill. He divides with the opposition in spite of the minister's intreaty. Though we have lost this

watch at cricket, we will hold them once more man against man; in spite of their present superiority we do not despair.

*To see. To look at. To behold. To view.*

We see, involuntarily sometimes, whatever is within our ken of vision; there is a voluntary direction of the eye toward that which we look at; there is a prolongation of the regard on that which we behold; there is a comprehensive circulation of the glance over that which we view.

The four interjections *ah! lo! behold! there!* with which we occasionally indicate objects, denote severally these four gradations of visual attention.

The eyes open to see; turn to look at; fix to behold; and roll to view. *Truster.*

We see all the objects before our eyes; we look at those which excite our curiosity; we behold such as cause our admiration; we view those we are desirous to examine. *Truster.*

*Head. Chief.*

*Head* is saxon, *chief* is french, for the same part of the body; and both words are employed metaphorically to designate the superior, the conducting person of an undertaking. The head of a batallion. The chief of a batallion. A head-officer. A commander in chief.

If any difference gains ground between these words, it is, that the saxon appellation, having been immemorially prevalent here, mingles more readily with our civil institutions and domestic habits; whereas the french term, having been imported by military men, remains technical for strategic affairs. Hence to the word *head* ideas of mere preeminence are attached; but to the word *chief* ideas of active spirited soldier-like efficacy. A head-borough. Is the lawyer, or the parson the head of that parish?

He will go to the reformers dinner, if they will make him head of the company. You may make him head of the company: but the orator Rightman will remain its chief.

*To teach. To learn.*

To teach is to give instruction; and to learn is to take instruction. These terms are rather antithetic, than synonymous; but they are misdefined by Dr. Trusler.

*Impediment. Obstacle. Obstruction.*

An impediment (*in* and *pes*) shackles the feet; an obstacle (*ob* and *stare*) withstands the person; an obstruction (*ob* and *struo*) blocks the passage. The impediment stays; the obstacle resists: the obstruction stops. We must stoop to remove an impediment; we remain erect to surmount an obstacle; we make exertions to pull down an obstruction. The political equality of religious sects is gaining ground, notwithstanding the impediments of vulgar bigotry; the obstacles of sordid prejudice, and the obstructions of governmental hostility.

*Brightness. Splendor.*

The moon is said to shine bright, when there is no mist in the air, when its rays reach us without perturbation; but the quantity of light which emanates from the moon, at its greatest brightness, does not amount to splendor. Splendor is that fulness of light, which in some degree dazzles the human eye. The brightness of dawn. The splendor of noon. The brightness of a taper. The splendor of a patent lamp. Brightness is opposed to dulness, and splendor to obscurity.

*To receive. To accept.*

To receive is to take in, and to accept is to take

for oneself. I have received the pheasants, and accept them thankfully. What we take in deposit, we receive, what we take in gift, we accept. We receive what is sent us for another, we accept what is sent us for ourselves. To receive a favor, which is to be returned; to accept a favor, which is not to be returned.

### *Roundness. Rotundity.*

Roundness describes circularity, and rotundity describes sphericity. The roundness of a wheel, the rotundity of a turnip. A painter expresses the roundness of an orange by means of the line which bounds the figure; he expresses its rotundity by means of the shadowing which gives apparent protuberance. A round flat face. The rotundity of Sir John Falstaff. On dit la rondeur, et la rotondité, de la terre; la rondeur pour designer sa figure, la rotondité pour designer sa capacité. *Roubaud.*

### *Management. Direction.*

Management (from *mener*) and direction (from *dirigere*) differ as leading, and ruling. That which is conducted by example is managed; that which is conducted by authority is directed. To manage the affairs of a partnership. To direct the affairs of a company. The manager of a theatre, when he is himself an actor: the director of the opera, when he is not one of the performers.

### *Outside. Appearance.*

The *outside* is the external surface of a thing: and the *appearance* is the effect produced by that external surface on the organ of sight. In the dark, objects have still an outside, but no appearance. His present appearance does not harmonize with his general outside; yet I think you caught him in a characteristic undress.



*Qualities. Talents.*

Qualities denote the moral, talents the intellectual properties of men. A man is bad or good, according to his qualities; and weak, or witty, according to his talents. Qualities are supposed to have their source in the heart, talents in the head; superior qualities are esteemed, superior talents are admired.

In the singular number these words do not preserve the same relation. A man of quality means a man of rank. A man of talent is one who excels in the power of acquirement.

Clarendon calls horsemanship and fencing, qualities: we should now employ the word, qualifications.

*Rural. Rustic.*

Rural is derived from *rūs*, country, and describes the face of nature, which is lovely there; rustic is derived from *rusticus*, boor, and describes the face of man, who is rude there: rural, therefore, is a panegyrical, and rustic a satirical epithet for what appertains to the country. A rural landscape. A rustic ale-house.

*Dispute. Difference.*

Dispute describes hostile verbiage, and difference describes hostile conduct: those dispute who think apart (*dis* and *putare*), those differ who act apart (*dis* and *ferre*). Contrariety of opinion produces dispute; opposition of interest produces difference. Disputes often arise from prejudice, and differences from envy. We end a dispute. We make up a difference.

*Strife. Quarrel.*

Strife and quarrel both describe an angry contest; but in strife the anger, and in quarrel the contest is

accidental. Emulous contention generates strife ; harshness of disposition generates quarrel. In strife there is more of transient animosity, in quarrel more of habitual crossness. The purpose of strife may be honourable, however discordant the conduct ; the purpose of quarrel is discord, however honourable the pretext.

Thus Gods contended, noble strife,  
Who most should ease the wants of life.

*Congreve.*

On open seas their quarrels they debate,  
In hollow wood their floating armies bear.

*Dryden.*

### III. Sick.

When a disease is supposed to proceed from without, a man is said to be ill ; when it is supposed to proceed from within, he is said to be sick. Ill of the measles. Ill of his wounds. Sick of the palsy. Sick of the stomach. He is said to look sickly, whose appearance announces internal disease ; he is said to look ill, whose bad symptoms have a more transient and external character.

So in the other gothic dialects : *wasser-süchtig*, sick of the dropsy ; *lungen-süchtig*, sick of pulmonary consumption : *das blattern-übel* the small-pox illness ; *übel an einem fusse haben* to be ill of pain in the foot.

In metaphor the like distinction is observed. He is said to be ill stationed, who is sick of his employment. In the first phrase, the external relation of the situation to the man, in the second phrase, the internal relation of the man to his situation is contemplated.

*To ask. To question. To interrogate.*  
*To enquire.*

In order to know we apply to others : the sir

application is to ask ; a more curious assiduity is a question ; a more authoritative research is to interrogate ; a more laborious investigation is to enquire. The wanderer asks his way. The spy questions his companions. The magistrate interrogates a culprit. The philosopher enquires concerning a phenomenon.

***Charming. Fascinating.***

Charms are addressed to any sense ; fascinations to the eye only. A charming odor. A fascinating dance. The charming tone of sympathy. The fascinating eye of desire.

***Maniac. Lunatic.***

Both words describe a person deprived of the use of reason, a man of insane mind. Maniac excites an idea of greater fury, and violence, in the disorder. Lunatic excites an idea of periodicity, of regularity, in the attacks. The maniac is more vehemently, the lunatic more habitually, a madman. We restrain the maniac ; we tend the lunatic.

***Piercing. Penetrating.***

To pierce is to make a hole through and to penetrate is to pass through along many pores. To pierce is a more pointed and sudden, to penetrate a more comprehensive and gradual, process. During a foggy morning the sun penetrates the mist in dispelling twilight ; and pierces the mist in becoming locally visible. A piercing mind is one, which precisely and speedily goes to the object of its search. A penetrating mind is one, which comprehensively and fundamentally attains the knowledge within its reach.

***To bid. To order.***

To bid is to request (*biddan* to pray) and to order

(*ordonner*) is to arrange beforehand: for the one there is verbal, for the other practical, provision. Hence to omit doing as we are bid, disappoints less, than to omit doing as we are ordered. To bid is a gentler, to order a more pressing and authoritative command.

*However. Yet. Notwithstanding. Nevertheless.*

These may be called subtractive conjunctions; they all concede something and deduct something else. When the concession is large and the deduction small, we use *however* and *yet*; when the concession is small, and the deduction large, we use *notwithstanding* and *nevertheless*. Addison was an unsuccessful speaker; he was however a successful author. Some fathers are strict about the morals of their sons, who yet indulge themselves in many gaieties. He is rich, notwithstanding his loss. Churchill was a bad liver, and nevertheless a good citizen, asserting liberty, ridiculing vice, and lashing venality.

*Common. Ordinary.*

That is common which occurs frequently; that is ordinary which occurs often. Scattered repetition makes a thing common; successive repetition makes it ordinary. The common accident of death. The ordinary course of nature. Dissimulation is common at court: i. e. practised by many individuals. Dissimulation is ordinary at court: i. e. practised by innumerable usage. The table at an inn is common, inasmuch as all the guests have an equal right at it; and is ordinary, inasmuch as it is regularly offered daily or on set days. A common man describes one of the numerous class. An ordinary man describes one of the usual exterior. A com-

book of which there are many copies: an ordinary book, of which there are many as good.

*To return. To restore.*

We return what is borrowed or lent; we restore what is taken or given. We ought to return punctually, and to restore wholly. The alienation was transient and conditional of what we return; the alienation was not expressed, or was unconditional, of what we restore. Civilities, presents, are returned. Confidence, deposits, are restored. Of what we return we admit the guardianship to vest in another; of what we restore we assume the guardianship to vest in ourselves. That may be returned which has been commuted, a present of fish for a present of game. That only is restored, which goes back in its original form.

*Clothes. Dress.*

Clothes are made to cover, dress is made to adorn, the body. The same habits, considered as useful, may be called clothes, considered as ornamental, may be called dress. Warm clothes. Rich dresses.

Those pieces of apparel which do not serve to enwrap, but only to deck, the person, belong to the dress, and not to the clothes; such as a sword and cockade.

*Sober. Temperate. Abstemious.*

A man may be sober, yet not temperate, and temperate, yet not abstemious. To be sober is to shun the overpowering effect of strong drink: to be temperate is to observe habitual moderation in drinking: to be abstemious is to refrain with more than usual caution from the inebriating liquids. In abstemiousness there is self-denial; in temperance there is wisdom; in sobriety there is decorum.

Many sober men owe their freedom from intoxication to strength of stomach, and not to nicety of gage. Temperance brings health; but the abstemious man is often valetudinary.

*To go back. To return.*

We go back from the place we have reached. We return to the place whence we started. He, who is on a visit at London, must go back, in order to return home.

*Idea. Notion.*

What the mind perceives at the external surface of the body, is called a sensation: the corresponding perception, which takes place at the internal extremity of the organs of sense, is called an idea. I look at the moon. The impression, which that object, while present, makes on the eye, is a sensation. I shut my eyes, or turn aside, and recollect the moon. This image, present to my fancy, and now independent of the cause which first excited it, is an idea. Two or more ideas associated together, so as to constitute an affirmation, form a notion. The moon is spherical. This is a notion.

Ideas are faint or vivid, vague or distinct; notions are true or false, simple or complex. When we associate ideas united by nature, our notions are called true; when we associate ideas necessarily or naturally incoherent, our notions are called false. In a complex notion, we often associate three or more ideas necessarily united with one or two ideas naturally ~~they~~ with incoherent; and contemplate the ~~entire~~ compound with the same confidence in its truth, or in its conformity to experience, with which we are entitled to contemplate that part of it which is really copied from sensation. Thus erroneous notions come to pass for true; and can

only be corrected by laboriously disentangling the component parts, and comparing each and its concatenation anew with experience.

*Imagination. Fancy.*

A man has imagination, in proportion as he can distinctly copy in idea the impressions of sense: it is the faculty which *images* within the mind the phenomena of sensation. A man has fancy, in proportion as he can call up, connect, or associate, at pleasure these internal images, (*φαντασία* is to cause to appear) so as to complete ideal representations of absent objects. Imagination is the power of depicting, and fancy of evoking and combining. The imagination is formed by patient observation; the fancy by a voluntary activity in shifting the scenery of the mind. The more accurate the imagination, the more safely may a painter, or a poet, undertake a delineation, or a description, without the presence of the objects to be characterized. The more versatile the fancy, the more original and striking will be the decorations produced.

There are some writers whose imagination is dull, and who consequently deal in vague and indistinct imagery; but who possess great command of fancy, and employ in a striking manner the indefinite shapes with which they think. The author of *Ossian* is almost of this class. There are other writers whose imagination is too plastic, and supplies in superfluous detail every minute trait of the object of recollection, which in consequence is described with excessive minuteness; but who possess little command of fancy, and can reproduce nothing, unless in the preestablished forms of combination. Chaucer is almost of this class. Macpherson had more fancy than imagination, and Chaucer more imagination than fancy.

*Right. Just.*

Right defines duties of nature, just defines duties of institution. It is right to relieve the sufferer; it is right to withstand the oppressor. It is just to levy a poor's rate; it is just to fine a magistrate for false imprisonment. Equity awards what is right; law awards what is just. Natural morality may consider reciprocity as right; and may encourage men to be generous toward the generous, but to use false and harsh means toward the perfidious and the cruel: christian morality gives no such latitude; it commands us to be just, and to be kind, without reference to the conduct of the adversary.

*Favourable. Propitious.*

We seek the ear of those, whose favor (*favere* and *fari* are etymologically connected) we would obtain: we sink down before those, whom we would propitiate (*pro* and *petitus*). That which is well disposed toward us, which seconds our endeavours, and serves our purposes, is favourable to us: that which efficaciously protects us, which speeds our exertions, and decides our success, is propitious to us. To be favourable is to lend the aid of an equal; to be propitious is to vouchsafe in our behalf the powerful benignity of a superior. Cato favoured Pompey; the gods were propitious to Cæsar. Charity is favourable; clemency is propitious. Opportunity is favourable; destiny is propitious. A season somewhat better than usual is called favourable; a very plentiful season is called propitious.

*Strong-headed. Headstrong.*

He is said to be strong-headed, who displays force of mind; he is said to be headstrong, who displays an unruly character. A strong head does not imply a bold heart.



He ill aspires to rule  
 Cities of men, or headstrong multitudes,  
 Subject himself to anarchy within. *Milton.*

*Firmness. Constancy.*

Firmness is a natural, and constancy is a voluntary, stability. A tower is firm (*firmus*, steadfast); but there is choice in standing by (*con* and *stans*) one's object. Firmness belongs to character; constancy to conduct. Firmness is an ingredient of constancy; and constancy an exertion of firmness. A firm friend is one, on whom you may rely during the friendship. A constant friend is one, on whose friendship you may rely during a length of time. A firm husband is little moved by the tears, or clamors, of his wife. A constant husband adheres to his wife, notwithstanding the allurements of other women. Weakness is opposed to firmness; and fickleness to constancy.

*Supple. Pliant.*

What bends easily is supple, what folds easily is pliant. The supple snake. A supple thread. Supple osier. Pliant wax. A pliant paper. The pliant wave. Metaphorically, the supple man twines about your affections; the pliant man takes his bent from your example. The supple and the pliant both accommodate themselves to you; but the supple man retains his elasticity, and intends to resume his natural attitude; whereas the pliant man has accepted the fold, and will in future wear the posture superinduced.

*To whip. To scourge. To flog.*

To whip is the most general term; it is applied to the stroke of a thong, or of a rod; it is applied to men, to animals, to things. Children, and cri-

minals, horses, and dogs, are whipped; and so to cream, to make it froth. To scourge is applied to persons only; for purposes of correction men are scourged by the magistrate. To flog is applied to children and soldiers, and is a lower word than to scourge.

### *Brittle. Frail.*

Brittle (from a frequentative of *brütan* to break) signifies apt to break, breaking frequently. Frail (fr. *frêle*, contracted from *fragilis*) also signifies apt to break, breakable. The idea of frequency inheres more in the structure of the word brittle; the idea of weakness in the structure of the word frail; hence we call that brittle, which easily breaks into many parts, and we call that frail, which easily breaks in two. The vine-stalk, while green, is frail, when dry, is tough. Glass drinking cups are beautiful, but brittle, utensils. The woman is called frail, who has listened to one seducer, brittle, who has hearkened to many. Toughness is the reverse of brittleness; and tenacity of frailty.

### *Funeral. Obsequies.*

Funeral draws attention to the mourning, obsequies to the procession; the funeral belongs to every death, the obsequies to an important burial. Grief accompanies the funeral; piety conducts the obsequies.

### *Dialectic. Logic.*

Dialectic (*διαλεκτική τέχνη*) is the art of disserting, and logic (*λογική τέχνη*) is the art of reasoning. How to divide and subdivide and dissect and analyze a topic, so as to be directed to the various roads of argument, by which it may be approached, investigated, defended, or attacked, is the province

dialectic. How to criticise these arguments, so as to reject the sophistical, and to allow their exact weight to the solid, is the province of logic. The dialectician is praised in proportion as his method is *exhaustive*; that is, in proportion as it supplies every possible form of argument applicable to the matter under discussion. The logician is praised in proportion as his method is *demonstrative*; that is, in proportion as it determines unanswerably the value of every argument applied to the matter under discussion. Dialectic provides, and logic appretiates, argumentation: dialectic exercises the invention, and logic the judgement.

Bayle excelled more as a dialectitian, than as a logician. Hobbes excelled more as a logician, than as a dialectician.

#### *List. Roll. Catalogue. Register.*

List (*lisiere* a border, or selvage) is a marginal indication, a concise enumeration of the names, or sums, or substances, to be recorded. Roll (hollandish *rollen* to wind) is a list made on a single length of paper, or parchment, a muster so written as to be rolled up, or unrolled. Catalogue (*καταλογος*) is a specification of objects one by one, *written according to some systematic order*. Register (from the root *regere*) is a solemn list, or roll, or catalogue, made for purposes of government, or public order.

A narrow list. A rattling roll. A particular catalogue. A formal register. A list of books, when only the titles are quoted; a catalogue of books, when the dates of impression and the size of edition are specified.

The short roll of friends that is writ in my heart.

*Donne.*

It was ordered that Scribonianus's name and consulate should be effaced out of all public registers.

*Addison.*

*Dispute. Altercation. Contest.*

Dispute is declared difference of opinion, and altercation is the alternate expression of it. Disputes and altercations take place between the parties; when they call in witnesses (*con* and *testari*) to be umpires of the controversy, the debate becomes a contest. Altercations involve but two persons, disputes may involve more.

At the beginning of a conversation there will be many arguers; but a mixt dispute usually becomes an altercation between the two abler champions; the rest turn audience, and listen to the contest. Man and wife should never allow their altercations to generate contest. Literary disputants should be urged to undertake a contest; the strife of intellect glows in vain, when it instructs only the wranglers.

*House. Tenement.*

House describes a distinct dwelling; a tenement is part of a house divided off for the use of another family. A spacious house. A snug tenement. Large houses, which the owners find it difficult to let entire to one family, are frequently converted into tenements, and let to several.

*To declare. To aver. To assert. To attest.  
To vouch.*

To declare (*declarare*) is to set in open view, to publish, an opinion: to aver (*avérer*) is to engage for its truth: to assert (*asserere*) is to accept its consequences: to attest (*attestari*) is to corroborate it by witnesses: and to vouch (*avouer*) is to support it with documents.

The decalogue is declared every sabbath at the altar; its divine origin is averred by the priesthood, is asserted by entire nations, is attested by various prophets, and is vouched by the jewish scriptr--

*To uncover. To discover. To detect.*

To uncover is saxon, to discover (*decouvrir*) is french, and to detect (*detegere*) is latin for the same action of removing a cover; but to uncover is merely to take off the covering, to discover is to lay bare that which was covered, and to detect is to lay bare that which the covering was to have concealed.

To uncover a boiler; to discover a dumpling in the boiler; to detect soot in the boiler. To uncover a bed. To discover a person in the bed. To detect a person who ought not to be in the bed.

*Guess. Conjecture. Supposition. Hypothesis.*

To guess is to presume what is unknown; a hazarded guess is a conjecture; a rational guess is a supposition; a supposed theory is an hypothesis.

Guess (hollandish *gissen*) probably derives from *gist*, froth; and, as the mariners infer the shoal from the foam of the breakers; or as the brewers infer the quality of the ale from the yeast; so the froth of a riddle may have seemed a natural metaphor for describing the showy, superficial envelope, beneath which the real object of interest lies concealed. To guess is to remove the froth, or rather to see through it. Shakspeare writes: I have a letter guessingly set down; that is, frothily, so as to throw dust in the eyes.

Among the methods of divination used by the roman augurs, one was to cast cubic lots inscribed with marks, or letters, and to infer futurity from perceiving the upper surfaces; this ominous raffling with magical dies, this *throwing together* of the lots was called *conjecture*. To foretell from insufficient predisposition, to form an unproved opinion, to imagine with no adequate basis of probability, is to conjecture.

Supposition is latin (*sub* and *ponere*) for *putting under*, and describes that process of the mind by which it attempts to support what it sees and knows on foundations which it could not witness. To imagine with probability, to concatenate naturally, to infer from observation, is to suppose.

Hypothesis (*ὑπόθεσις*) is greek for the latin word supposition; but the term having been imported by the schools of philosophy, it is exclusively applied to philosophic supposition, to theories discussed in the schools of learning.

*Cool. Cold. Chilly. Frosty.*

These words sink below each other in frigidity. Cool is a middle term between warm and cold, and as it derives from a verb (hollandish *koelen*) signifying to grow cold, it includes, perhaps, an idea of progression toward coldness. A cool evening; not a cool forenoon.

Bodies which withdraw heat from the skin faster than it is supplied from within are termed cold. The air is cold until about sixty degrees of Fahrenheit's thermometer: water and metals are cold at a higher temperature. Cold water is opposed to water artificially heated.

Chilly is a middle term between cold and frosty: it describes a temperature which occasions a shrug, or shivering (saxon *cele*, shivering) of the skin, but not a shudder, or numbness. A chilly sweat:

Bodies which by their great coldness occasion a shuddering on being touched (hollandish *fresen*, to shudder) are said to freeze, to occasion frost, to be frosty. The air is frosty, at about thirty degrees of Fahrenheit's thermometer; water until about forty-four: indeed it withdraws heat faster from the skin at its greatest condensation, than at a temperature

more contiguous to its freezing point. The Germans use *feber-frost* for the cold fit in a fever.

A cool judge. A cold reception. A chilly answer. Dryden's und Addison's Trauerspicle sind in hohem grade frostig. Eberhard. Dryden's and Addison's tragedies are in a high degree frosty.

In the english language, more than in the other gothic dialects, frosty is a definite idea; and is used for gelid, or having the power of congelation: hence it is seldom applied metaphorically, unless to describe the silvery whiteness of the hairs of age.

Where is loyalty?

If it be banished from the frosty head,

How shall it find a harbour in the earth.

*Shakspeare.*

### *Surf: Breakers.*

Surf is a word omitted in Johnson's dictionary; it describes those portions of the sea-waves, which curl into foam contiguously to the shore; whereas breakers are sea-waves, which curl into foam at a distance from the shore.

### *Observance. Observation:*

Actions which result from observing a rule are called observances: recollections which result from observing a fact are called observations.

The pharisees were curious in external observances. The astronomers are curious in celestial observations. About pretedence, more is learnt in an hour from the red book, than in a year from mixt company; you will do better to lean on observance, than on observation.

### *Censorian. Censorial: Censorious:*

- The romans appointed magistrates called *censors*, who had the right of inflicting degradation, or fine,

on citizens stigmatized for misconduct. What relates to a censor, is called censorian ; what operates as a censor, is called censorial ; what feels like a censor, is called censorious.

The censorian institution at Rome had morals for its pretext, but taxation for its purpose. The censorial influence of the press is a powerful corrective of morality among the elevated. Those, who complain much of the censoriousness of the world, have commonly a secret inclination to defy it.

*Bulwark. Rampart.*

Towns were anciently fortified by surrounding them with a bank between walls. Such immured mounds were called in the gothic dialect *bulwarks*, and in french *ramparts*. The german *bolwerk* is from *bol* building and *werk* work, built work. An altered method of fortification introduced some difference between the words ; bulwark being now applied to the outer, and rampart to the inner works of defense. - A single bastion is a bulwark ; but the rampart includes the whole interior circuit of terraces, the entire platform behind the parapet, which it was necessary to protect in assailable places by projecting outworks. Bulwark suggests the idea of a more formidable, and rampart of a more enviro-

*Edges. Confines. Borders.*  
*Limits. Boundaries. Term.*

Edges, confines, borders, agree in expressing an indefinite idea ; limits, boundaries, and term, in expressing a definite idea. Edges, confines, borders are strips of territory of uncertain breadth, lying near to the precise limit, or boundary. The edges are either side ; the confines are both sides. The borders are a broader district than the confines, and



the confines than the edges. The limits are either side; the boundaries are both sides; the term is a single indivisible point of the limit, or boundary.

*Rich. Opulent.*

Adelung thinks that *rich* is originally an idea of the ear, and that it describes the rustling or buzz occasioned by a multitude of any things: he is for referring it to the same root as *regen* rain, which presents at once ideas of noise and number. Rich showers. Meseems it rather to be a derivative of to *reach*; and that the man is rich, whose reach extends over many things. Opulence is a frequentative of *opis* plenty, which is akin to *optimus* fat, thriving. In riches the idea of power, in opulence the idea of possession predominates. He is rich who has the command of wealth, he is opulent who is plentifully surrounded with its gifts. Rich is opposed to poor, and opulent to needy. Burke was rich of intellect; his opulence of allusion astonishes.

The substantive riches (from the french *richesse*) is properly singular; but Pope employs it as a plural.

What riches give us let us first enquire.

Meat, fire and cloaths. What more? Meat, clothes and fire.

*Discernment. Judgement.*

To discern is to observe the difference, and to judge is to award the preference, between objects of comparison. Men readily acquiesce in the judgement of a discerning man. Speculation requires discernment; action requires judgement.

*Temple. Fane.*

Temple originally signified the eminence to which

augurs climbed in order to inspect (*tuere*) the neighbourhood, and advise proceedings. From being the name of those high places which were habitual stations of sacrifice and worship, it came to designate the holy houses built there. *Fane* is the consecrated (*fari*) precinct in which a temple, or chapel, stands. The words belong to pagan religion, and differ, nearly, as our church and church-yard.

The temple of *Fame*. The *fane* of Contemplation.

One cannot well say 'A humble temple' or 'A fane unblest'; as the ideas would be nearly incompatible.

*To apply. To annex. To attach.*

To apply is to clap against; to annex is to hook upon; and to attach is to tie on. *Applicare scalas muis. Aurea coccineas annectit fibula vestes. Attacher ses souliers.*

A phrase is applied, of which the original purpose differed from the actual employ. A dissertation, separably though firmly joined to a treatise, is annexed. Those persons, whom ties of obligation or affection unite, are attached.

*To found. To construct. To edify.*

These words describe the beginning, the continuance, and the completion of architectural processes. He, who builds, lays the foundations first; then he constructs the walls; and lastly he covers in the edifice.

In metaphor this distinction should be preserved. A statement is well founded; a syllogism is well constructed; a result is well edified. Sympathy founds, discipline constructs, and principle edifices the moral character.

*To give. To present. To offer.*

All these words describe forms of donation: to give is used in a familiar, to present in a respectful, and to offer in a religious sense. We give to our inferiors, we present to our equals, we offer to our superiors. The gifts of nature. The presents of friendship. The offerings of piety.

*Frugal. Economic.*

Those who are sparing of expense about their food (*fruges*) are frugal; those who are sparing of expense about their household (*oikos* and *oikos*) are economic. A frugal traveller. An economic family. Economy includes frugality; but frugality does not include economy. The Italians are more frugal than economic; though content with a spare diet and inhospitable board, they willingly expend on a stately mansion, and supernumerary servants.

*To utter. To articulate. To pronounce.*

What is spoken audibly is uttered, and not whispered. What is spoken with syllabic distinctness is articulated, and not cluttered. What is spoken with verbal propriety is pronounced, and not slubbered. In great pain the silent lobster utters a cry. Few singers articulate accurately; and few foreigners pronounce correctly. Birds will learn to articulate particular syllables; but seldom attain that degree of proportion, which is requisite to pronounce entire words or phrases.

*Coast. Shore. Strand.*

Coast; from the latin *costa* side, is that part of the land which is visible from the sea. Shore (*sheor* shore, and *sheor* surf are akin) is that edge of land over which the sea-waves wash. Strand (probably

contracted from *side-land*) is the strip of shore intervening between high and low water mark. A mountainous coast. A yellow shore. The flatter the shore, the broader the strand. In Prussia strand-riders are appointed to prevent the amber, or the wreck, from being picked up on the shore, and appropriated by the inhabitants of the coast.

### *Probity. Integrity. Virtue.*

The essence of probity consists in having been put to the proof (*probus* tried) and found worthy of reliance. The essence of integrity consists in its unbroken, uncorrupt persistence (*integer* whole, entire) in right, in being no where deficient of ability or exertion. The essence of virtue consists in manliness (*vir* man), in humanity, in daring to do all that may become a man.

Fidelity to the obligations of law and duty suffice for probity; an habitual regard to the principles of morality and conscience belongs to integrity; virtue, superior to either, inspires and performs beneficence. Probity has a more passive, integrity a more balanced, and virtue a more active character. Probity is trusted, integrity esteemed, virtue thanked. Probity loves order, integrity loves completeness, virtue loves bounty. Probity is the nursling of justice, integrity of principle, and virtue of generosity.

### *Averse. Adverse.*

Averse (*a* and *versus* turned from) describes a hostility, which shuns conflict, though it betrays disunion. Adverse (*ad* and *versus* turned towards) describes a hostility, which affronts and resists face to face. Those are averse who dislike, those are adverse who oppose. The adverse are more open in their antagonism than the averse.

compliment, are called presents, made with a view to benefit, are called gifts. The present does an honor, the gift a service. He has made me a present of the hunter. He has made me a gift of the cart-horse. Princes make presents to one another. Subjects make gifts to a king.

*Usage. Custom.*

Usage has relation to space, and custom to time; usage is more universal, and custom more ancient; usage is what many people practice, and custom is what people have practised long. A vulgar usage; an old custom. Dining late is the usage of the higher classes, inasmuch as it is general; and their custom, inasmuch as it is established.

*Savage. Ferocious.*

Man is savage for want of culture, ferocious for want of native kindness; the one springs from situation, the other from character. The savage man can be polished by education and intercourse; the ferocious man may conceal, but will rarely conquer his fierceness. Savagism is the absence of those acquirements which are necessary in civilized life; when removed by instruction it returns no more. Ferocity is not indiscipline, but inhumanity: it may slumber, but is ready to awake at any adequate provocation.

*Zone. Girdle. Belt.*

Zone is greek for girdle, and describes a bandage above the waist. As the greek men wore the belt lower, calling it *μητήρ* belly-bond; the zone became appropriated to female attire. And in english, though we apply the word *girdle* to the dress of either sex, we still limit the word *zone* to that of

women. The girdle of a monk. The zone of a vestal. Belt differs from girdle in being broader and flatter; a girdle may be a string, a belt must be a strap.

*Oppression. Tyranny.*

In oppression the idea of bearing hard (*ob* and *premere*) upon the people; in tyranny the idea of intrusive dominion (*τυραννία* usurpation) is prominent. The legitimate sovereign is too often an oppressor. Republicans will call any king, a tyrant. Oppression might rationally be made an object of penal jurisdiction; but tyranny is sufficiently punished by forfeiture, since it is thereby remedied.

*Peculiar. Particular. Singular.*

He is peculiar, who follows a way of his own; he is particular, whose way is that of but a part of mankind; he is singular, whose way is that of one only. Peculiarity is self-chosen; particularity may arise from the imitation of that fraction we belong to in the community; in absolute singularity, there is mostly something of affectation, or something of madness. The word singularity is applied by a natural hyperbole to any rare form of behaviour; to any unusual degree of peculiarity.

Aristophanes and Fobte have occasionally satirized singularity; but such mordacity is more painful to the individual than beneficial to the public. Particularity affords a fitter scope for ridicule, because the exposure of it corrects an entire class of men. Every human character has its peculiarity, which the dramatist should render remarkable, in proportion to its influence on his action, or plot.

*Faithless. Perfidious.*

Breach of faith constitutes faithlessness; the hy-

poerisy of fidelity constitutes perfidy. The woman is faithless, who is known to be so by the person interested; she is only perfidious, while she disguises her want of fidelity.

*Impunity. Pardon.*

Impunity is the omission of punishment; pardon is the sanctioned omission of punishment. We may confer impunity, says Cicero, without pardoning.

*Anguish. Anxiety. Care. Solitude.*

Anguish (*angor*) is the settled pain of disease, and that acute suffering of mind which is analogous to it. Anxiety (*anxietas*) has a more interrupted character; it is the intermitting pain, the busy inquietude of disease, and that ever-recurring uneasiness of mind, which is analogous to it. Care (*cura*) and solicitude (*solicitudo*) are applied to the mind only. Care is as steady but less painful than anguish. Solicitude is as billowy but less painful than anxiety. Anguish and anxiety are retrospective; they have a cause, but not a purpose. Care and solicitude are prospective; they have a purpose as well as a cause.

*Answer. Reply. Repartee.*

An answer is given to a question, a reply to an objection, a repartee to a jocose observation. An answer should be clear, a reply conclusive, a repartee hitting.

*Defendant. Defender.*

Defendant is he who defends a law-suit; defender is he who defends any thing else. Defendant is opposed to plaintiff, and defender to assailant.

*Definition. Description.*

Definition may be compared with outline, and description with colouring. To point out the limits (*finis* edge,) which separate any one thing from others is to define it; and to trace out (*scribere* to write,) the character of its contents is to describe it. Definition separates, description exhibits. Definition should never be vague; description should never be faint.

*Deputy. Delegate. Representative.*

A deputy, a delegate, a representative, is one employed to act in behalf of others; the appointment makes the deputy, the being sent elsewhere to act makes the delegate, the presenting again, or the the faithful transmission, of the sense of the constituent body, makes the representative. A member of parliament is the deputy of the people the moment he is returned (*deputatus* separated); their delegate, when he is gone to the metropolis (*delegatus* sent off) to watch over their affairs; and their representative, while he copies his pattern (*representatio* likeness,) or transmits an undiscoloured reflection of the original trust.

*Mutual. Reciprocal.*

Affection is mutual, when both parties fall in love at once; it is reciprocal, when the previous affection of the one has drawn forth the attachment of the other. Properly *mutuum* is a loan procured by exchange, a commutation; hence that is mutual for which an equivalent is given. Properly *reciprocatio* is a flowing and ebbing, a compensation alternately accomplished.

*Melody. Harmony.*

Melody, says Rousseau in his Dictionary of Mu-



poetry c  
is faithl  
interest  
guises

is the expression, and harmony is the conso-  
nance of musical tones. In sounds related by the  
laws of modulation, melody contemplates their al-  
ternate, and harmony their simultaneous, impression.  
The melodious song of the nightingale; the mingled  
harmony of the grove.

#### Ambrosia. Nectar.

Ambrosia (from  $\alpha$  privative, and  $\beta\rho\omega\varsigma$  mortal,) was the food, and nectar (from  $\nu\varsigma$  privative, and  $\pi\rho\omega\omega$  kill,) was the drink of the greek gods: both are so named from their supposed power of bestowing an everlasting life.

#### Entire. Whole.

Entire excludes division; whole excludes subtraction. The entire orange is not yet cut: after being sliced, the whole orange is still in the plate, if none of the pieces have been withdrawn.

#### Barbarism. Solecism.

The Greeks called all foreign nations *barbarous*: to barbarize in language was consequently to speak or write like a foreigner, or *barbarian*; and a *barbarism* was a vitious form of speech worthy of a foreigner.

A king of Cyprus, by Solon's advice, privileged a city called Soloi, in which so many Athenian emigrants came to settle, that they permanently influenced the dialect of the natives. To *solecize* was to speak, or write, like the inhabitants of Soloi, that is, to ape the Athenians affectedly; and a *solecism* was an unsuccessful attempt, a degenerate effort, to copy the most refined dialect of the Greeks.

A barbarism then is a fault of speech, or style, originating in rudeness, strangeness, and ignorance; and a solecism is a fault of speech, or style, originat-

ing in affectation, anxiety, and over-refinement. Shakspeare sometimes faulters into barbarism, and Ben Jonson into solecism.

### *Stream. Current.*

A fluid body in progressive motion is the purport common to these words; but in stream, the length, in current, the running, is the prominent idea. A lazy stream. A shifting current. A stream of wind, when the length of space it moves over is obvious; a current of air, when merely its motion through a chink is apparent. A long and narrow pennon is called a streamer. The main stream of the Mississippi flows from north to south; but where it is most rapid, a reflex current forms itself near the banks, which slides in a contrary direction.

### *Spring. Rivulet. Brook. River.*

Springs, says Locke, make rivulets; those united make brooks; and those coming together make rivers, which empty themselves into the sea.

In springs, the idea of immediate origin, (*springan* to rise) in rivulets, the idea of minuteness, (*rivulus* is a diminutive) in brooks, the idea of rifted, or *broken*, sides is prominent; and in rivers, that of having banks (*rius* bank). Mountain-streams are mostly brooks, which flow in scooped abrupt hollows below the level of the ground; but, in flat countries, the streams are mostly rivers, which have embanked themselves with alluvion-soil, and flow above the level of the meadow-land.

### *Torrent. Brook.*

Most torrents are brooks, and most brooks are torrents; but a torrent differs from a brook in that it sometimes dries up (*torrere* to dry up); whereas brooks often retain a perpetuity of water. Torrents,

being subject alike to excess and defect, to sudden overflow and rapid desiccation, are, in metaphor, often used to describe an overwhelming as well as a temporary effort; but the overwhelming character is their accident, and the subsequent exhaustion, their essence. The French have not overflowed Europe like a torrent, but like a river which supplies its stations with water, and retains the power of periodic inundation.

*Cautious. Discrete.*

The cautious man is always wary (*caveo*); the discrete man distinguishes (*discerno*) when to be on and when to be off his guard. In caution there is timid mistrust; in discretion there is prudent adaptation. Cautious people seldom become frank; but frank people are often disciplined into discretion. The miser will lend cautiously, the banker discretely.

*Jealousy. Envy.*

We are jealous of our own possessions, envious of another man's. Jealous of a mistress, envious of a rival. Jealous of honor, envious of glory. A king is jealous of his domestic power, envious of his neighbour's dominion. There is in jealousy more of zeal, but it is compatible with good will; there is in envy more of patience, but it implies ill will. Jealousy is a niggardly, and envy a rapacious, passion.

*Spell. Charm. Incantation. Enchantment.*

Words of occult power are spells; rhythmical words of occult power are charms: in the appellation, charm (*carmen*), the idea of musical, or melodious, arrangement is implied. Incantation is the process, and enchantment the result, of influencing charms.

Eloquence is the spell, poetry the charm, most able to sway the cultivated mind. Some rimers are so diffuse, that the longer their incantation, the shorter the enchantment produced.

*Circumspection. Consideration.*

Circumspection is *looking round* (*circumspicere*) on earth; and consideration is (*sidus* star) taking counsel of the heavens. Hence circumspection is used of the common conduct of life; while consideration is applied to weightier topics, to the calling in of high authorities, and to the regard with which we look up to a superior.

She is too circumspect to risk setting her foot in the gutter, or exposing her conduct to an equivocal rumor. A man looks up to his patron and adviser with sentiments of consideration. Peace and war is left to the consideration of a privy council. Divines consider a question of theology.

*Mind. Soul.*

Both these words describe the thinking principle in animals, the seat of perception and volition. But, among metaphysicians, mind is becoming a generic, and soul an individual, designation. Mind is opposed to matter; soul to body. Mind is soul without regard to personality; soul is the appropriate mind of the being under notice.

Etymologically, mind is the principle of volition, and soul the principle of animation. 'I *mean* to go' was originally 'I *mind* to go.' Soul, at first identical with *self*, is from *sellan*, to say, the faculty of speech being its characteristic.

Dumb, and without a soul, beside such beauty!  
He has no mind to marry.

*Meditation. Contemplation.*

Meditation is that internal rehearsal, which pre-

ceeds the performance of an intellectual effort. *Meditari* means originally, to practise on an instrument. Contemplation is that adhesive attention, which is bestowed on lofty, solemn, and interesting topics. *Contemplari* means originally, to gaze on a shire of the heavens marked out by the augur. The musician meditates; the astronomer contemplates. I meditate the ode I am composing; I contemplate the ode which has been shown to me. Meditation applies to the future, contemplation to the extant. To meditate mischief is to prepare it; to contemplate depravity is to observe it. We meditate what we are about to do; we contemplate what is already done. Before its creation, the universe was an object of meditation, since its creation, it has been an object of contemplation, to the divine mind.

Meditation, says the jesuit Richeome, is less clear, less sweet, and more painful than contemplation; it is as the reading of a book, which must be done sentence after sentence; but contemplation is like casting the eyes upon a picture, discerning all at once.

When Swift, in order to ridicule the turgid and vitious style of a pious popular enthusiast, wrote his 'Meditations on a Broomstick,' he purposely misemployed, like Hervey, the word meditation for contemplation.

*Staff. Crutch. Crook. Crosier.*

Staff is a strait walking-stick: crutch is a walking stick, or prop, one end of which is hooked: crook is a stick used by shepherds, one end of which is hooked: crosier is a crook used by bishops, as a symbol of their pastoral office. A staff and a crutch are walking-sticks, of which the first is without and the second with a cross-bar at the top. A staff prevents the body from falling, a crutch assists in lifting it. A crook and a crosier are sheep-hooks, of

which the first is used by lay, and the second by ecclesiastic, hands.

Staff is etymologically connected with *to stay* : crook and crutch with the swedish *krock*, a hook ; and crosier with *croix*, cross.

*Aim. End. View. Scope. Drift.*

Each of these words is employed to indicate the subject of a man's pursuit, the purpose of his effort. *Aim*\* denotes an immediate, *end* an ultimate, object; *view* marks an included, *scope* a comprehensive, purpose: all these may be intentions merely, designs under contemplation; but the *drift* of a man is that, for which he is set out, and toward which he is in progress.

Some persons aim at getting a fortune, as a step to rank; with others, wealth is itself the end. His views in life are vague, but his scope is vast; so endowed, if he is a seizer of opportunities, he will attain a splendid advancement. No wonder the city member is become ministerial, his avowed drift is a baronetage.

*To overcome. To conquer. To subdue.*

*To overcome* announces but the superiority of the moment; to conquer (*conquérir*) includes the idea of acquisition; to subdue (*subducere*) is to lead under the yoke, and complete a tame submission.

Strive to overcome evil with good. It requires courage, combination, and alacrity, to conquer;

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\* To take aim is to direct a missile weapon; and to carry aim is to move in a course to hit. Dr. Truster improperly uses 'to lay an aim.' Neither Junius nor Skinner succeeded in ascertaining the root of the word *aim*; but, as *home* is spelled *haim* in Ulphilas, it may be a mere variety thereof. The 'strike home' of the broad-swordsmen, and the 'with aim' of the archers, are parallel expressions. *Aim* is the blot, or *home*, to which an arrow is to be sent.

perseverance, clemency, and accommodation, to subdue.

*Inclination. Bias.*

Inclination is a *leaning toward* (*in* and *cline*) any person, or thing: bias is the weight lodged in one side of a bowl, which turns it (*biaser* to swerve) from the strait direction. There is affection, there is voluntariness, where there is inclination; bias is an unconscious, but a more regular, impulse. The inclination of a body at rest; the bias of a body in motion. Inclination is applied to tendencies of the gentler, and bias of the uncontrollable kind: inclination to influence from without, bias to influence from within.

The prince was alienated from all inclination to the marriage.

*Clarendon.*

Morality influences men's lives, and gives a bias to all their actions.

*Locke.*

The inclination of his judgment, not the bias of his prejudice, gave the award.

*To peel. To pare.*

The peel of an orange, of a peach, of a pear, is that rind which surrounds the pulp of the fruit. To peel is to withdraw the rind by pulling; to pare is to remove it in strips, and with an instrument. Apples, when roasted, peel best; when raw, pare best. Take my silver knife; the melting peach will peel; but these October peaches require paring. The bark peels of itself off the plane-tree; but the oak must have been cut down some time, before it can be pared clean.

*Proternatural. Supernatural.*

Preternatural signifies *beside* nature; and supernatural, *above* nature. What is extraordinary, unusual, out of the habitual course of things, is preter-

natural: what is superior to the inherent powers of matter, and contrary to the established laws of the universe, is supernatural. The birth of a calf with two heads is preternatural. The miracles ascribed to Arabian magicians are supernatural.

*To slip. To slide.*

To slip is an involuntary, to slide is a voluntary, lateral motion, which displaces the body without affecting the relative position of the limbs. Those slip on the ice, who intend to tread firm; those slide on the ice, who adopt by choice a gliding motion. In life, he is said to slip, who did not intend to forget himself: he is said to slide into other ways, who warily and smoothly forsakes the plan of conduct previously superinduced.

*Drunk. Fuddled.*

During excesses of the table, intoxication assumes in different persons a distinct form. Among the slim, the active, and the young, a disposition appears to speak much, and gloriously, and angrily; among the corpulent, the indolent, and the elderly, an inclination comes on to indulge an ideotic fondness and bounty. Our forefathers ascribed the voracious and boastful intoxication to the effect of *drink*, and called it being *drunk*: they ascribed the slaving and affectionate intoxication to the effect of *food*, and called it being *fuddled*. Many get drunk before they get fuddled; while the stimulation is confined to the stomach, they are noisy; when it reaches the kidneys, they are coaxing. The ancients wisely called a fuddling dose, a philtre.

*Divination. Prediction.*

To divine is to guess, and to predict is to foretel; they are terms of the augurs, and imply the assumption of supernatural illumination. Divination is pre-



paratory to prediction. There is something of mystery in divination, and something of impudence in prediction. Divination can be used of the past, prediction only of the future.

*To shake. To tremble.*

One vibration is a shake; to tremble, being a frequentative verb, includes the idea of many vibrations; to tremble is to shake repeatedly. To shake is a more powerful and single motion; to tremble is a weaker and more recurring passion. To shake, being of native origin, is applied both to sensible and to metaphoric painting; to tremble, being an imported verb, is rather less usual in its proper than in its metaphoric sense. To shake is often a verb active; to tremble is always a verb neuter: we shake a tree, we shake hands; we shake with cold, we shake with anger: at the sound of thunder, at the thought of danger, the timid tremble.

*Trick. Device. Finesse. Artifice. Stratagem.*

*Trick* is english, *devia* italian, *finesse* french, *artificium* latin, and *stratagema* greek for a sly fraud. With the hospitality characteristic of our language all these words have been naturalized, and are striving to acquire variety of meaning.

The writers of James the first's time, who were formed by italian models, employ *device*, and the writers of Charles the second's time, who were formed by french models, employ *finesse*, as synonymous with *trick*: but in such sense both these words are obsolescent. *Device* is gradually becoming a technical term in heraldry; and describes the hieroglyph by means of which the name of a chieftain is enigmatically written on his shield. *Finesse* is gradually becoming a technical term at whist; and describes a manœuvre by which the third player passes off his second best card for his best. *Artifice*

is properly a mechanical contrivance, and stratagem a warrior's feint. In a snare a bird is caught by artifice; when decoyed, by stratagem.

*To part with. To lose.*

To part with announces simple separation; to lose, unwilling separation. I part with my wife because her father is ill, and wants her: I lose my wife's company, but I feel she is where duty requires. Cicero, speaking of Decius, who devoted himself for the republic, says: *Amisit vitam, non perdidit.* He parted with life, but did not lose it; with a slight thing he purchased a great one; with a worthless breath of air, a lasting station among the benefactors of his country.

*Warm. Hot.*

Warm is a mild and welcome, hot a strong and unwelcome, degree of heat. Milk is warm as it comes from the cow, hot as it boils on the fire. Warm is opposed to cool, and hot to cold.

*Sleepy. Drowsy.*

He is sleepy, who tends to fall asleep any where; he is drowsy, who tends to fall asleep while he is sitting up. To be sleepy is often welcome; to be drowsy is always indecorous.

*Hopelessness. Despair. Despondency.*

Hopelessness is english, and despair is french (*dés* privative, and *espoir* hope) for an idea, expressed with other associations, by the latin word despondency. The hopeless man may never have hoped. I continue hopeless. The despairer has parted with his hope. Plunged from the heights of hope into the depths of despair. The despondent man is to hope no more. There is no sure remedy for superstitious and desponding weakness.

*Lestranger.*

The latin words *animum despondere* signify to pledge, or betroth, the soul. While demonology was accredited, and a melancholy man was thought to have made a contract with the devil, to have sold his soul, and pledged it to perdition, this latinism was well adapted to pass into European language; but a correct and classical use of *to despond* and its derivatives, is no longer easy.

*Dexterous. Adroit.*

*Dexterous* is latin, and *adroit* is french for right-handed: he who uses the right hand uses the more skilful hand of the two; hence these words, when employed metaphorically, signify ingenious.

*Dexterous* is applied both to bodily and mental cleverness. *Dexterous* at manual exercises. *Sabine*. The same protestants may by their dexterity make themselves the national religion. *Swift*.

*Adroit* is applied both to bodily and mental cleverness. An *adroit* stout fellow would sometimes destroy a whole family. *Jervas*. To manage *adroitly*. *Sabine*.

In what then does *dexterous* differ from *adroit*? In this: *dexterous* is used directly, and *adroit* ironically. An *adroit* fencer is an unfair fencer; a *dexterous* fencer may be an honourable one. An *adroit* pickpocket. An *adroit* witness. That handiness is jeered at, that ingenuity is sneered at, which is described as *adroit*. An *adroit* negotiator may outwit his adversary; but he prepares by his very success the instability of his compact.

*Famous. Renowned. Celebrated. Illustrious.*

He is *famous* who is spoken of (*fari*); he is *renowned* who is named often (*re* and *nom* name); he is *celebrated* who is praised with solemnity (*celebrare*); he is *illustrious* who is shone upon (*illustratus*). Of course, a man may become famous for

incidents in which he is passive; as Empedocles for having been swallowed by a volcano, or Tarquin for his expulsion. But those only are renowned, who are themselves principals in some exploit, and architects of their own reputation. Joan of Arc is more renowned than known; she was a tool of the cordelier Richard, and her extolled successes were principally due to the connivance of the duke of Burgundy's agents. Celebrity is not always proportioned to merit. Hector, perhaps a hero of romance, is more celebrated than Alexander, the miracle of history. The praise of the poet and the orator bestows celebrity; the notice of the state, and the record of the historian, render illustrious.

*To manifest. To proclaim. To publish.*

Open solemn declaration is an idea common to these words: to manifest is to render evident, to proclaim is to call aloud, and to publish is to acquaint the many with the transaction. In order to justify the dismissal of old servants, a master may choose to manifest their embezzlements, without wishing to proclaim, or to publish, them. A sultan of Egypt on his death-bed commanded, that his winding sheet should be carried at the end of a lance by a herald, who was to proclaim: Here is all that Saladin will carry with him out of the world. Proclamation is a short-lived form of publication: wall-bills even are more effectual, without assembling so great a crowd they publish intelligence to greater numbers.

*Duration. Durability.*

Duration is the act of lasting, durability the power of lasting. No individual being has eternal duration; yet the matter of which it is formed may have eternal durability.

*Yearly. Annual. Annal. Anniversary.*

Yearly is the english and annual the latin adjective of year, *annus*; and both signify, happening every year. Yearly seasons. *Annua cultura.*

Why the changing oak should shed

The yearly honor of his head.

*Prior.*

We use the word annual, but not the word yearly, for that which lasts only a year.

Plants that are annual, will superannuate, if they stand warm.

*Bacon.*

We use the word yearly, but not the word annual, in composition, as half-yearly.

Annal signifies that which regards the year. The annal law is that which reformed the calendar. The annual laws are those which are passed every year.

Anniversary signifies returning with the revolution of the year. Anniversary holidays. Born the 29th of February, it is but once in four years that the poor boy comes in for an anniversary plum-cake.

*Basis. Foundation.*

The basis is the *lowest* part of a statue, or column, that which supports the whole: the foundation is that arrangement of materials in the *ground*, on which a wall or edifice is to be erected. If Dioclesian's pillar were to be removed into Europe, the foundation would remain in Egypt, the base would be brought with it.

*Prosperous. Fortunate.*

He is prosperous who hoped for his success; he is fortunate who owed it to good luck. Expected advantage must have regular causes; prosperity therefore describes a more stabile and honourable well-being than fortune.

*Flock. Herd. Cattle.*

Flock, in latin *grex*, is a collection of small cattle; herd, in latin *armentum*, is a collection of large cattle; whereas cattle, in latin *pecus*, comprehends both the large and small stock of the grazier. A flock of sheep, a herd of bullocks: swine are troublesome cattle.

*Two-foot. Two-footed.*

A two-foot ruler has two feet in length; a two-footed animal has two feet to walk with; the first (like the latin *bipedalis*) is an adjective of measure; the other (like the latin *bipes*) is an adjective of number. The Corsican fairy was a bipedal biped; a two-foot and a two-footed dwarf.

*To tell. To disclose. To reveal. To divulge.*

To make known that which was unknown is the common signification of these words. To tell is to declare things purposely with a design to inform the listener. To disclose what was before concealed may happen inadvertently. To reveal is to lay open a secret, to remove the veil, or curtain, from before the precious object it protected. To divulge is to scatter abroad and among the multitude the knowledge of what was hitherto hidden.

From the sheer love of prattling some persons tell every thing they hear. Alertness is requisite to keep a secret well: confidants often disclose what they are intrusted with from a lazy negligence. Confessors sometimes reveal to the magistrate the misdeeds of their penitents. The malignity of party often divulges the foibles of the great.

*Persons. People.*

There were five persons at table beside myself. There were five people at table beside myself. This

last expression is idiomatic, and peculiar to our language, and insinuates that the five people alluded to were of inferior note. We look up with more consideration to those whom we denominate *persons*, than to those whom we denominate *people*. In order to describe a company, we should be able to mention the quality of the persons, and the number of people present. We speak of the many as disaffected people; we speak of the eminent as discontented persons. We say *persons* when each individual left an impression; *people* when only the collection was perceived.

*Danger. Risk. Hazard. Venture.*

All these words imply chance of harm: danger and risk relate to the evil that may come; hazard and venture to the good that may go. We are in danger, we run a risk, when we are in fear of some impending ill. We hazard, we venture, when we expose to jeopardy some possessed good. A danger is a nearer and surer ground of fear, than a risk. A hazard is a slighter and feebler ground of hope, than a venture.

The danger of death in battle. The risk of health in hot climates. To hazard the cost of a lottery ticket. To venture capital in the South-sea trade. Danger and hazard are more contiguous; risk and venture are more prospective. Danger is a neighbour, and a bad one; Risk a distant acquaintance of uncertain value. Hazard is a gambler spiritedly indifferent to loss or gain; Venture is a speculative trader, whose boldness asked advice of prudence. Nothing venture, nothing have.

*Celebration. Celebrity.*

Celebration is the act of frequenting; and celebrity the state of being frequented. The cele-

bration of a poet's birth-day. The celebrity of a poet's writings. The celebration is the performance, the celebrity is the famousness, of the Olympic games.

*Boldness. Audacity.*

Boldness marks the ready, audacity, the daring, character. He is bold who is forward, prompt, decisive; he is audacious who is venturesome, enterprising, insolent. Boldness meets, audacity provokes, conflict: there is in boldness more of action, in audacity more of wardiness.

Bold signifying in other gothic dialects forward, quick, (swedish *baella* to be able; german *bold* soon) seems to describe that agile strength, which strikes or wards at once. Command of body and presence of mind are the forms of courage which constitute boldness. The word audacious (latin *audax*) signifies enterprising, and describes that incautious hazardous spirit, which without deliberation undertakes to "try to vanquish. Si deficient vires, audacia certe laus erit. *Propertius*.

Wonderful is the use of boldness in civil business: what first? boldness. What second and third? boldness. And yet boldness is a child of ignorance and rashness, far inferior to other parts. *Bacon*.

In the bay of Biscay the coast is as bold, as the sea is audacious.

*Courtesy. Complaisance.*

Courtesy is attention to please by a deferential officiousness; complaisance is attention to please by sympathetic accommodation. The assiduities of courtesy (from *cour* court) may be addressed to persons unlike ourselves; the assiduities of complaisance imply a falling in with one another's habits, a being pleased (*con* and *placere*) with the same things. Courtesy wins patronage, and complai-



ance attachment. A lover is courteous; man and wife are complaisant.

*Star. Constellation. Planet. Satellite.*

All the luminaries of the nocturnal heavens, especially the fixed, are called stars; and a knot of stars, which the eye habitually connects together, (*con* and *stella*) is called a constellation. Planets (from *πλανη* wandering) are those stars which change their relative places; and a satellite is an attendant, or secondary, planet, such as the moon, which, like a body guard, (*satelles* guard) obeys the motions of its principal.

A shooting *star* is still said of a meteor; but philosophy is narrowing the application of the term to the permanently revolving heavenly bodies. Viewed through a telescope, the planet Saturn, with his ring and his satellites, expands into a beautiful constellation.

*Artery. Vein.*

In the lungs the blood is oxygenated, and is pushed into circulation by the heart: the arteries distribute over the body this purer and redder blood, and the veins carry back for epuration the blood which has expended its oxygen. Thus, as to the source of circulation, the arteries export, the veins import, blood: the arteries transport a red and vivid, the veins a purple and impure, fluid: the arteries are active, the veins are passive, vessels.

Before the theory of circulation was understood, much absurd metaphor was current about the veins. Horace has *vena benigna ingentii*; and Waller

Invokes the Muses to improve his vein.

One would rather say: the arteries of genius, and the veins of learning. It is genius which animates, propels, and diffuses; it is learning which imbibes, detains, and collects.

*Argument. Argumentation.*

An argument is a reason alleged for or against a doubtful point: argumentation is the process of adducing arguments. In argumentation, one strong argument outweighs many weak ones. *Argumentationis nomine tota disputatio ipsa comprehenditur, constans ex argumento et argumenti confutatione. Cicero.*

*Effrontery. Impudence.*

There is a confusion of face connected with the detection of mean qualities, such as lying, or cowardice, which blushes at the forehead; and there is a confusion of face connected with the detection of lewd qualities, such as lasciviousness, or indecency, which blushes at the cheek. The man of effrontery has overcome this sensibility of forehead; the man of impudence this sensibility of cheek. Effrontery marks a want of the nobler, and impudence of the chaster feelings: effrontery offends more in a man, impudence offends more in a woman.

*Blow. Bruise. Wound. Scar.*

That injury of the skin and flesh which results from percussion, is called a blow, which results from pressure, is called a bruise, which results from cutting, is called a wound; and that which remains after the healing is called a scar. The words answer respectively to the latin *plaga, ulcus, vulnus, cicatrix.*

*Useful. Beneficial. Profitable. Advantageous. Serviceable.*

That is useful, which we habitually want; that is beneficial, which does us good; that is profitable, by which we gain; that is advantageous, by which we get forwards; and that is serviceable, which is

of rare but important accommodation. Useful is more applicable to handiness; beneficial to health; profitable to lucre; advantageous to honor; and serviceable to patronage. Every-day furniture is termed useful; the plate, or porcelain, which appears only on festival days, is termed serviceable. Change of place is beneficial in fever. Many light profits make a heavy purse. A well-timed commendation is often more advantageous than pecuniary service.

*Suspicion. Surmise.*

Suspicion is formed by peeping (*sub* and *specere*); surmise by documents submitted (*sous* and *mis*) to attention. Suspicion implies personal anxiety; surmise an official vigilance. I surmise dishonesty in the servant of another; I suspect it in my own. Both words denote the imagination of some ill without authoritative proof.

*Pathless. Devious. Impervious. Impassable. Inaccessible.*

The course is pathless, where no road is traced; devious, where the road leads out of the way; impervious, where there is no road through; impassable, where there is no passage; and inaccessible, where the very approach is impracticable.

A pathless desert. Devium oppidum. Cicero. Amais impervius. Ovid. The river is impervious which cannot be forded, and impassable which cannot be crossed. An inaccessible summit.

*Cruel. Atrocious. Dire.*

Cruel (from *crudus*) answers originally to the english word *harsh*; atrocious (from *trux*) answers originally to the english word *rough*; and dire (from *diræ*) answers to the english word *cursed*. But all

these three words, having been borrowed from the oratory of a learned language, excite ideas more noble and heroic than the corresponding native terms: they colossalize the qualities which they translate. A harsh schoolmaster; a cruel tyrant. A rough press-gang; an atrocious inquisition. A cursed accident; a dire misfortune.

*Barbarous. Inhuman.*

The Greeks called every foreigner a barbarian; possibly from the specific name of the African tribe of Barbari, or Marmari, who bordered on the Alexandrian Greeks. Barbarism now designates that intermediate state between savagism and civilization, in which settlement is begun, and refinement not attained. Yet we sometimes apply the word to what is outlandish, as 'a barbarous expression;' and sometimes to what is uncivilized, as 'a barbarous torture.' Inhuman properly means without humanity, without the sympathies of kindness. Inhumana crudelitas. *Livy*. The Cossacks are described by a late traveller as less inhuman though more barbarous than the Russians. Barbarous is opposed to refined, and inhuman to merciful.

*Area. Arena.*

Area is a *dry* place (*arere* to dry) left vacant before a public building; arena is a *sanded* place (*arena* sand) left vacant for the struggle of combatants. The area of the Capitol. The arena of the amphitheatre. The area is a square, the arena a pit.

*To precede. To anticipate.*

To precede is *to go before* (*præ* and *cedere*); to anticipate is *to take before* (*ante* and *capere*); the one marks priority of order, and the other of inter-

ference; the one is of course and the other of choice. Who precedes me is before me; who anticipates me is before hand with me. Let justice precede generosity, least generosity should anticipate justice.

*Aqueous. Aquose. Aquatic. Aquatile.*

That is aqueous, which consists of water; that is aquose, which abounds with water; that is aquatic, which delights in water; and that is aquatile, which subsists in water: the latin *aqua*, water, is the common root.

An aqueous potation pompously describes water-drinking. The land has been so well drained, that, though aquose, it is no longer wet. *Nubes aquosa. Virgil.* An aqueous cloud would be a tautology. Horace terms the dropsy *langor aquosus*. Aquatic plants. *Aquaticus Auster. Ovid.* The aquatile frog.

*Fervor. Ardor.*

Fervor is a boiling heat, and ardor a burning one. The fervor of hot water, the ardor of hot sunshine. Hence in metaphor the warm passions, when explosive, are termed fervent, when persevering, are termed ardent. Fervent anger. Ardent friendship. Love calls itself ardent; when observation suspects it of being only fervent.

*Porch. Portico. Vestibule. Hall.*

A porch is a covered station, and a portico is a covered walk, on the *outside* of a building: a porch is placed at the entrance to shelter those who wait at the door; a portico covers the whole side to shelter the passenger. A vestibule is a fore-room, and a hall is the first large room, *within* a building; both serve as an entrance, a thorough-fare, a com-

mon apartment, but the vestibule announces a smaller space used to uncloak in. *Vestibulum*, from *vestis*, garment, means a cloak-room. By the translators of the bible the word *porch* is used for *portico* incorrectly. I. Kings, vi. 3. And the porch before the temple, twenty cubits was the length thereof, according to the breadth of the house. In porticibus deambulantes disputabant philosophi. *Cicero*. Primo aditu, vestibuloque prohibere aliquem. *Cicero*. The idea of a common, or public, room seems essential to *hall*; for in swedish, and in west-gothic, a temple is called an *all*-room, a room for all. There are etymologists who derive it from the latin *aula*, in which case it would mean a curtained space previous to the inner apartment: but this does not account for the use of the word in such combinations as *town-hall*, *fishmonger's-hall*, or for our calling every manorial house, a *hall*.

*Insolent. Arrogant. Fastidious. Superb.*

He is insolent, who assumes an unwont superiority: he is arrogant, who asks for more than his due; he is fastidious who is easily disgusted; and he is superb, who lifts his head higher than is welcome. Insolence is capricious, arrogance noisy, fastidiousness squeamish, and superbness oppressive. The word *superb* is not often applied in our language to human character, but is often applied to material objects: a superb equipage, a superb service of plate. *Insolens infamiae, semper in laude versatus. Cicero*. *Arrogans beneficiorum praedicatio. Cicero*. In rebus prosperis superbiam magnopere, fastidium, arrogantiamque fugiamus. The insolent offend by giving themselves airs, the arrogant by advancing claims, the fastidious by an omisive disdain, and the superb by a haughty repulsion.

*Sentiment. Opinion.*

By means of our sensations we feel, by means of our ideas we think : now a sentiment (from *sentire*) is properly a judgement concerning sensations, and an opinion (from *opinari*) is a judgement concerning ideas : our sentiments appretiate external, and our opinions internal, phænomena. On questions of feeling, taste, observation, or report, we define our sentiments. On questions of science, argument, or metaphysical abstraction, we define our opinions. The sentiments of the heart. The opinions of the mind. It is my sentiment that the wine of Burgundy is the best in the world. It is my opinion that the religion of Jesus Christ is the best in the world. Our sentiments are liable to fewer causes of error, than our opinions. There is more of instinct in sentiment, and more of definition in opinion. The admiration of a work of art which results from first impressions is classed with our sentiments ; and when we have accounted to ourselves for the approbation, it is classed with our opinions.

*State. Condition. Situation.*

State (*status* standing) describes our habitual, condition, (*conditio* plight) our accidental, and situation (*situs* place) our relative circumstances. A building is in a bad state, when it is downfally ; in a bad condition, when it wants decorative repair ; and in a bad situation, when its emplacement is ill-chosen. Diseases which are constitutional, imply a bad state of health ; which are transitory, imply a bad condition of health ; which are local, imply a bad situation of health. My financial affairs are in a bad state, in as much as the deficiency is likely to be permanent ; they are in a bad condition, in as much as the pressure is immediate ; they are in a bad situation, in as much as they are comparatively worse than they were. Beneficence is the condition, excel-

lence the situation, and virtue the state, of character, which constitutes human merit.

*Anger. Ire.*

There is a connexion, physical as well as etymological, between *anger* and *hunger*; all animals, while fasting, being more prone to anger, than when well-fed: extreme anger commits cannibalism, striving to devour its object. The latin word *ira* being derived from the same source as *were*, to burn, describes a tendency to warmth, to heat, to catch fire. Hence there is in anger a something sour and enduring, and in ire a something burning and explosive. The angry man is more apt to bear malice; the irascible man is more terrible at the moment of irritation. Anger is often persevering; ire is always hasty. Anger is never satisfied; ire is never cool.

*Weight. Sway.*

Both these words are used for influence over the mind of another: weight describes a heavy, not always a motive, force; sway describes a gentler but more absolute power, which both begins, and guides, action. This is metaphorically correct; a weight disposes the scale to overpoise; to wave and wield a massy weapon is to sway it.

*Robust. Strong. Stout. Sturdy.*

*Robur* in latin signifies the heart of oak, the hardest part of timber; and is applied metaphorically to describe that more than average toughness of sinew which distinguishes human bodies that are made for endurance. The robust man can bear heat or cold, excess or privation, toil or confinement; with less injury than his neighbour. Strong describes muscular ability: the strong man can lift, or draw, or hurl a greater weight than his neighbour; he can



give a heavier blow, a harder gripe, a further spurn. The stout man (from *stot* an ox) has the proportions of an ox; he is corpulent, fat and fleshy in relation to his size. The sturdy man is one whose presence excites a start of perturbation. Dr. Johnson is for deriving this word from the french *estourdi*; but in my judgement, it rather belongs to the gothic family of words, *sturn* to stir, *sturzen* to start, *sturz* overthrow, *stutzig* startling. A sturdy beggar is not the indiscrete, but the alarming petitioner. Robust is the reverse of frail; strong of weak; stout of slim; and sturdy of fascinating.

*Deformed. Crooked. Humpy.*

He is deformed who wants or overhas any feature essential to the form: he is crooked who has a curvature of the spine or of the legs; he is humpy, who has an excrescence on the back, or head, or side.

*Circle. Orb. Sphere. Globe.*

One point. moving round another in the same plane so as to keep every where an equal distance describes a circle. Draw a circle with the compasses. An orb is a circular plane, a surface bounded by a circle. In the floor of heaven the smallest orb. *Shakspeare*. A sphere is a circular envelope, an imaginary plane formed by the revolution of a circle on its diameter. Alternate spheres of attraction and repulsion surround every particle. A globe is a solid body, every part of whose surface is alike far from the centre. The terrestrial globe. Rotundity is the common property of all these figures; but the circle is a hoop; the orb, a disk; the sphere, a shell; and the globe, a ball.

*Circulos suos conficiunt celeritate mirabili stellæ.*

*Cicero.*

The Trojan chief, who held at bay from far,  
On his Vulcanian orb sustained the war. *Dryden.*

Within the visible diurnal sphere. *Milton.*

Ex solidis globus; ex planis autem circulus aut  
orbis. *Cicero.*

*Radiancy. Brilliancy.*

That is radiant which emits beams, that is brilliant which emits gleams; radiancy being a settled and brilliancy an intermitting splendor. The radiance of the moonshine, the brilliance of the streamlet which reflects it. The radiance of a lamp. The brilliance of a diamond. The discourses of Lord Bacon are radiant with intellect, and brilliant with eloquence.

*Man of quality. Man of fashion.*

The man of quality is one whose rank, the man of fashion is one whose habits class him in the higher circles of society. The first of these expressions, says Dr. Trusler, is applied to the nobility; by the other is only understood the gentry. Ambitious manners constitute the man of fashion; they frequently adorn the man of quality. Nothing is the fashion which has not the applause of the quality; yet it often happens that the quality are not leaders of the fashion.

*Firm. Fixed. Solid. Stable\*.*

That is firm which is not easily shaken, that it fixed which is fastened to something else, and not

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\* Dr. Johnson writes this word *stable*, in which form it is liable to be confounded with *stable*, a room for cattle. The latin root is *stabilis*, and the kin english substantive *stability*.

that is solid which is not hollow, and  
 it is not easily removed. You  
 see, fixed to the wall, of solid  
 substance.

It is firm in proportion as it  
 is permanently active; it is fixed in  
 its constitution with a constitution in  
 it to innovate. Conjugal attach-  
 ment is not founded on disguise or  
 dissimulation, when it is not liable to  
 the effects of age or the pressure  
 of time. Friendship is firm, which  
 is not the case of others; fixed, which  
 is not the case of others; which is not in dan-  
 ger, and which is patiently

#### THE VIRTUE OF DIGNITY.

The essence of dignity is what ex-  
 ceeds the elevation of impropriety,  
 and is a guarantee. Digni-  
 ty is the power and moderation of  
 a body, a body, majesty and  
 the elevation of the virtues, there is  
 a great deal of majesty, hence,

#### THE VIRTUE OF DIGNITY.

It is a virtue to cover  
 the face with the air of an  
 elevated person. Digni-  
 ty is the power and moderation of  
 a body, a body, majesty and  
 the elevation of the virtues, there is  
 a great deal of majesty, hence,

*To debilitate. To enervate. To effeminate.*

That debilitates which occasions temporary weakness, that enervates which permanently injures the strength, and that effeminates which gives a womanish complexion. *Debilitatum vulnere jacuisse. Curtius. Non plane me enervavit senectus. Cicero. Effæminata vox. Cicero.*

The young man debilitated by excesses does well to reform before they have enervated his vigor. That sensibility effeminates which flinches at helping to relieve.

*To dissipate. To dilapidate.*

To dissipate is to scatter away, and to dilapidate is to destroy stone by stone. What is dissipated cannot be collected again, but what is dilapidated may be repaired. Moveables are dissipated, fixtures are dilapidated. In dissipation there is more of levity, in dilapidation more of ruin. Is there not a judicious profusion, which dissipates only what is tasteless, and dilapidates only what is burdensome?

*Humble. Submissive. Vile. Abject.*

Humble describes a native, and submissive a superinduced lowliness. Humble myrtles; submissive vines. Vile is an excessively humble, and abject an excessively submissive disposition. Vile cowardice; abject superstition.

*Languor. Torpor.*

Languor marks the weakness of want, torpor the stiffness of fatigue. Languor indicates the direct debility of inanition, torpor the indirect debility of excess. The morning sleep of animals has languor, their autumnal sleep has torpor for its cause.

*Discipline. Doctrine.*

Discipline (from *discipulus*) is the instruction which a learner receives; doctrine (from *doctor*) is the instruction which a teacher bestows: discipline is the lesson taken, and doctrine the lesson given.

Hence, in metaphor, discipline describes those mechanical arrangements, to which disciples recur; and doctrine describes that hoard of knowledge, which masters promulgate. The discipline of the hierarchy designates its code of regulations; the doctrine of the church is its creed.

*Order. Series.*

*Order* means rank, *series* means succession: hence there is in order something of voluntary arrangement, and in series something of unconscious catenation. The order of a procession. The series of ages. A series of figures in uniform. Soldiers in order of battle.

*To read. To recite. To declaim.*

To read, to read aloud, to say by heart, are the native phrases for this climax. We can read in silence; we recite only aloud; we declaim without book. It suffices if the reader uses his eyes, and the reciter his eyes and tongue; but the declaimer employs his memory also. To recite is to read aloud. To declaim is to recite without book. *Scripta legere secum. Ovid.* *Literas in senatu recitare. Cicero.* *Ad fluctum aiunt declamare solitum Demosthenem. Cicero.*

*Invalid. Infirm.*

The invalid is accidentally, the infirm is habitually indisposed. Invalidity is a temporary infirmity, a constitutional deficiency of health or strength. Weakness makes the infirm, illness the invalid.

*Noxious. Pernicious.*

Noxious describes the power of hurting (from *nocere*,) and pernicious (from *per* and *nox*) the power of destroying. Noxious rats. Pernicious vipers. All intoxicating drinks are noxious, the more concentrated are pernicious.

*Credible. Probable.*

That is credible which is likely to be believed; that is probable which is likely to happen. The credible agrees with what we hear, the probable with what we see. To be consonant with habits of assertion constitutes credibility, to be consonant with habits of observation constitutes probability. Narrations, when expected to gain confidence, are credible; and when they imitate the course of nature are probable; yet the true may appear incredible, and the real improbable.

*To desire. To desiderate.*

We desire that which we have not yet possessed, and we desiderate that which we possess no longer. Both imply a wish for what is absent; but desire is aroused by hope, while desideration is inflicted by reminiscence. He desiderates his last wife so feelingly as to desire another.

*To efface. To obliterate. To abolish.*

To efface is to destroy the surface, to obliterate is to scratch out, and to abolish is to extinguish the very odor. We efface to mend; we obliterate to forget; we abolish to destroy. This signature has been effaced. The image on a coin is obliterated by circulation. *Corpus igni abolere. Tacitus.* Abolish thy creation. *Milton.*

*Persistence. Perseverance. Pertinacity. Contumacy. Obstinacy.*

There is in persistence a continual, and in perseverance a separate effort: a continual and a separate effort: each perseveres, not all: to persevere is to go on, but not in concert. I persevere; we persist. Pertinacity is the holding-to, (*per* and *tenere*) or, as the english metaphor has it, the sticking-to one's purpose excessively. Quæ pertinacia quibusdam eadem aliis constantia videre potest. *Cicero*. Contumacy is a swelling, (*con* and *tumere*) affronting, injurious resistance. Obstinacy is a pertinacity opposed to contradiction, (*ob* against and *tenere* to hold out) or hostility. They persist in their islamism, they persevere in their ablutions. The persistence which I would praise I call steadiness, the persistence which I would blame I call pertinacity; but am I an infallible judge of the moment to withstand or to yield? The wise man offends no one by contumacy, unless in order to avert an evil greater than his offense. Pertinacity thwarted without effect becomes obstinacy.

*Contagious. Epidemic. Pestilential.*

Diseases, which are communicated by contact, are called contagious (*cum* and *tangere*); those, which include extensive portions of the people, are called epidemic (*επι* and *δemos*); and those, which originate in affections of the atmosphere, are called pestilential. Inter locorum naturas quantum intersit, videmus alios esse salubres, alios pestilentes. *Cicero*.

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